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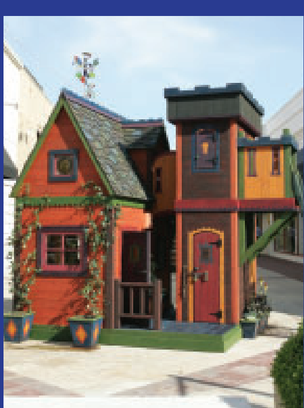
This modern Wine Country retreat serves up a generous slice of Kenwood's decadent scenery, p. 114

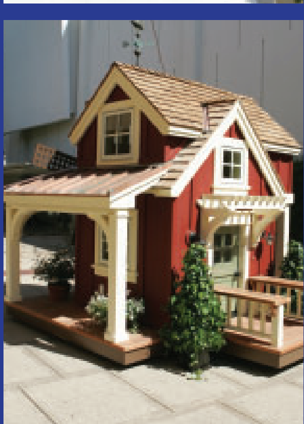
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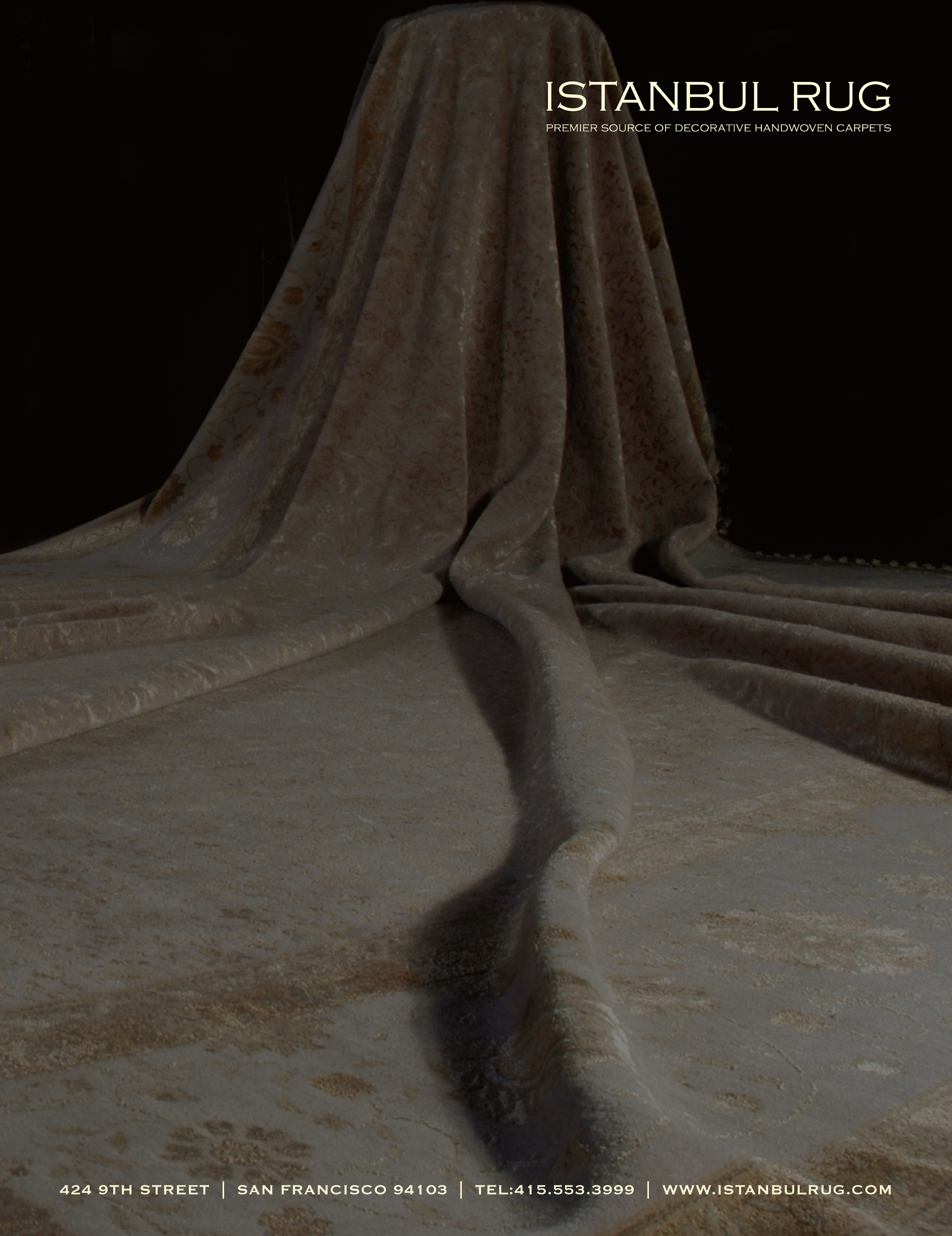








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122 A VERY LIGHT MEAL

FEATURES



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ON THE COVER
Photographer Bruce Damonte perfectly captured the drama of William Lee's angular estate, set against the rolling hills of Kenwood.

MATTHEW MILLMAN

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FEATURES



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76 PUTTING DOWN ROOTS



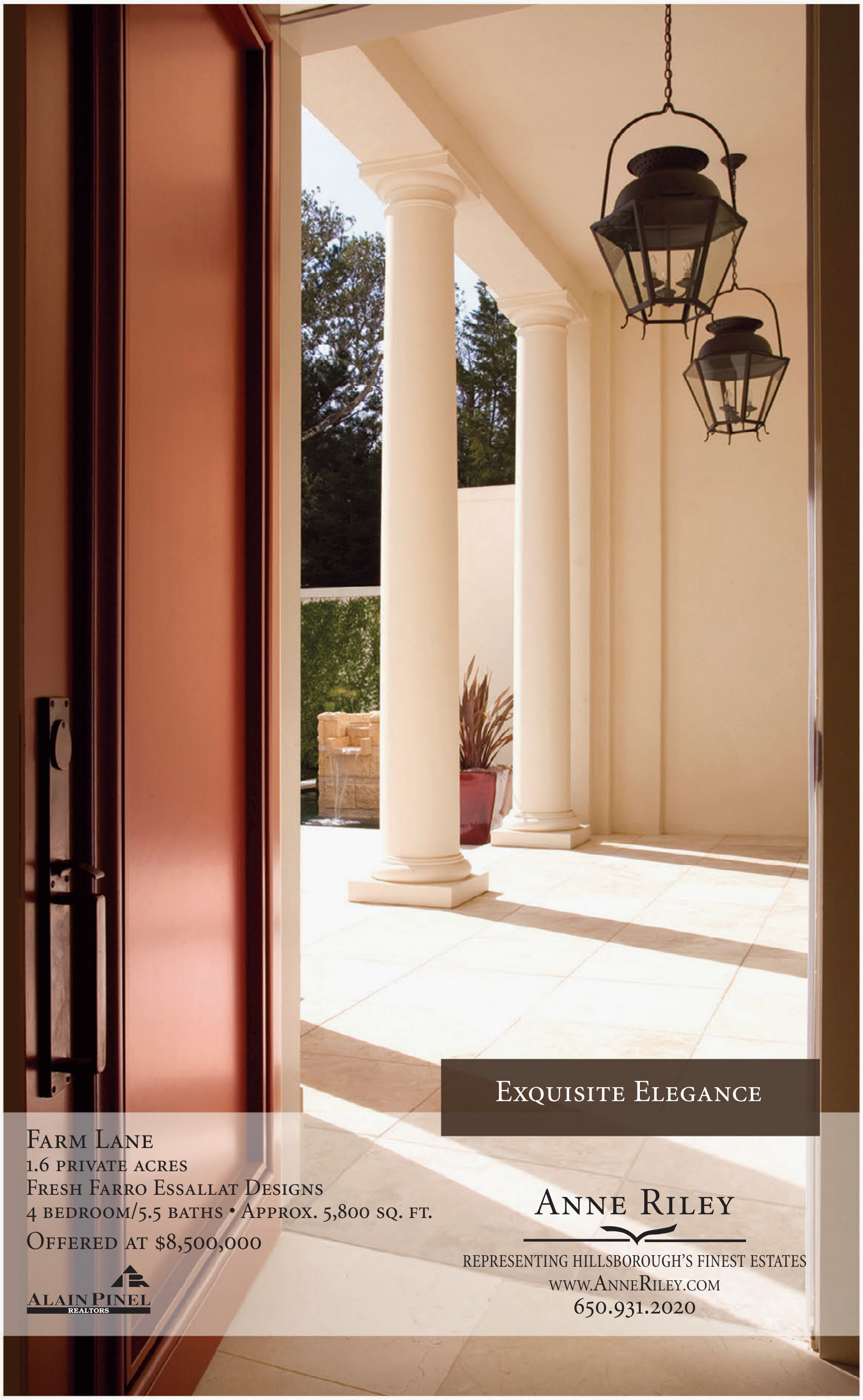
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CLOCKWISE FROM TOP: JOE BUDD (2); SAM DIEPHUIS


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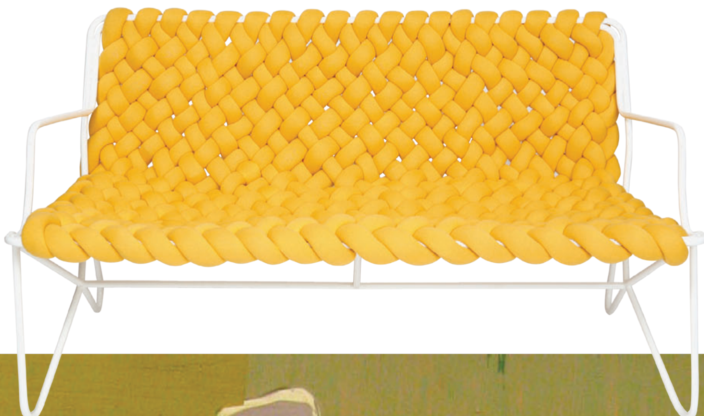



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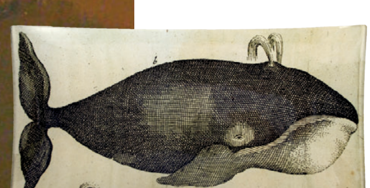


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DEPARTMENTS



58 EN PLEIN VIEW



54

ETC.

COUNTERCLOCKWISE FROM TOP: DOUGLAS LYLE AND JON JOHNSON; COURTESY OF IMAGINARY OFFICE; COURTESY OF DOLBY CHADWICK GALLERY; COURTESY OF JAYSON HOME & GARDEN







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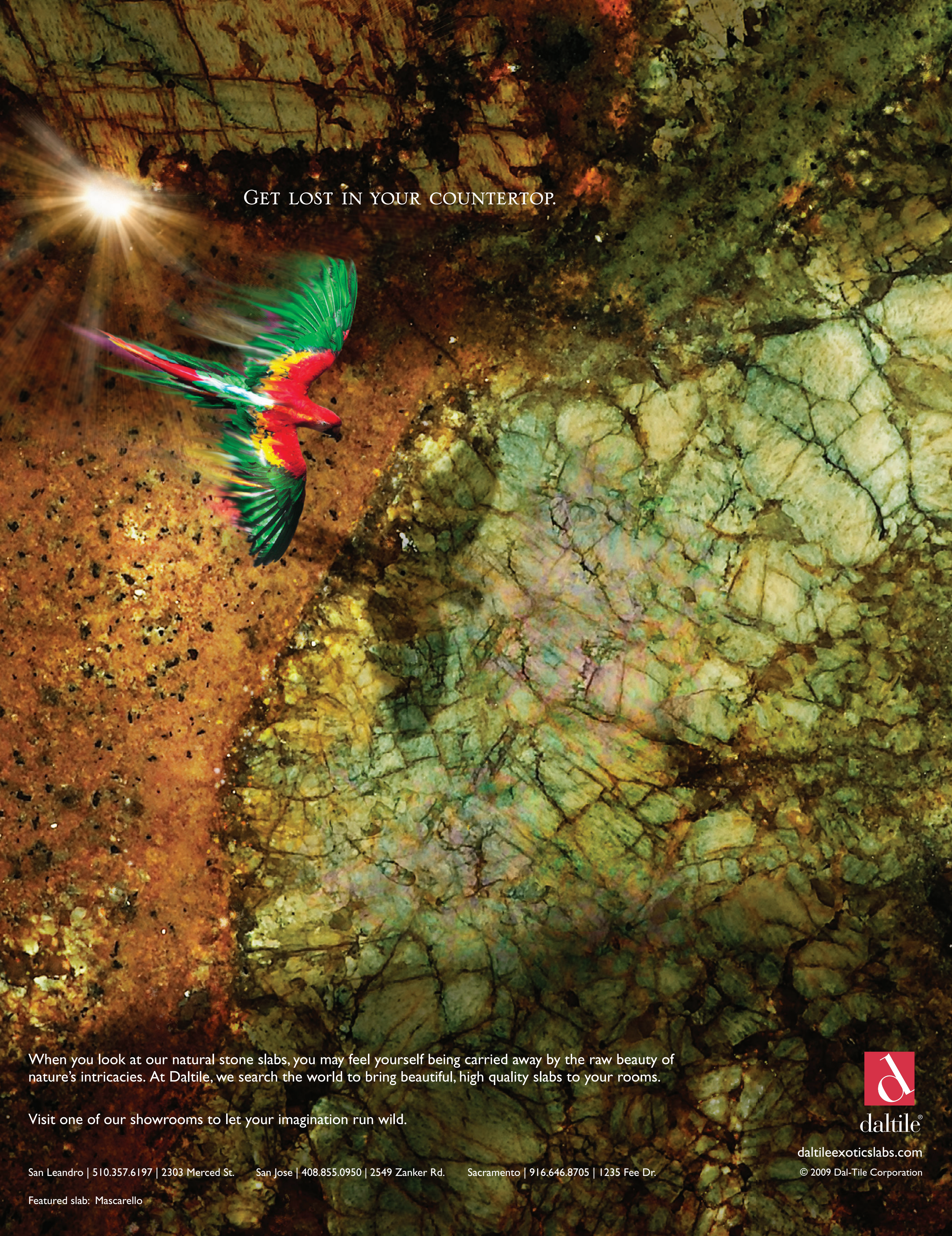
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PUBLISHER'S Q+A

15 MINUTES WITH: CHRISTOPHER PEACOCK HOME

CH+D publisher Marc Yasuda speaks with Christopher Peacock about his distinctive brand of cabinetry and his recent move into the world of luxury paint.



CHRISTOPHER PEACOCK

MY: What's your specialty?
CP: We offer classic, understated design, original pieces and the finest fitted cabinetry made in America. We are also known for our exceptional service.

MY: In this economic climate, how are you addressing people's interest in value?
CP: It's paramount to purchase well-made cabinetry, especially in the kitchen where there's higher wear and tear. It's vital to have exceptional construction, solid materials and quality workmanship. We've brought prices down to meet the needs of the current marketplace.

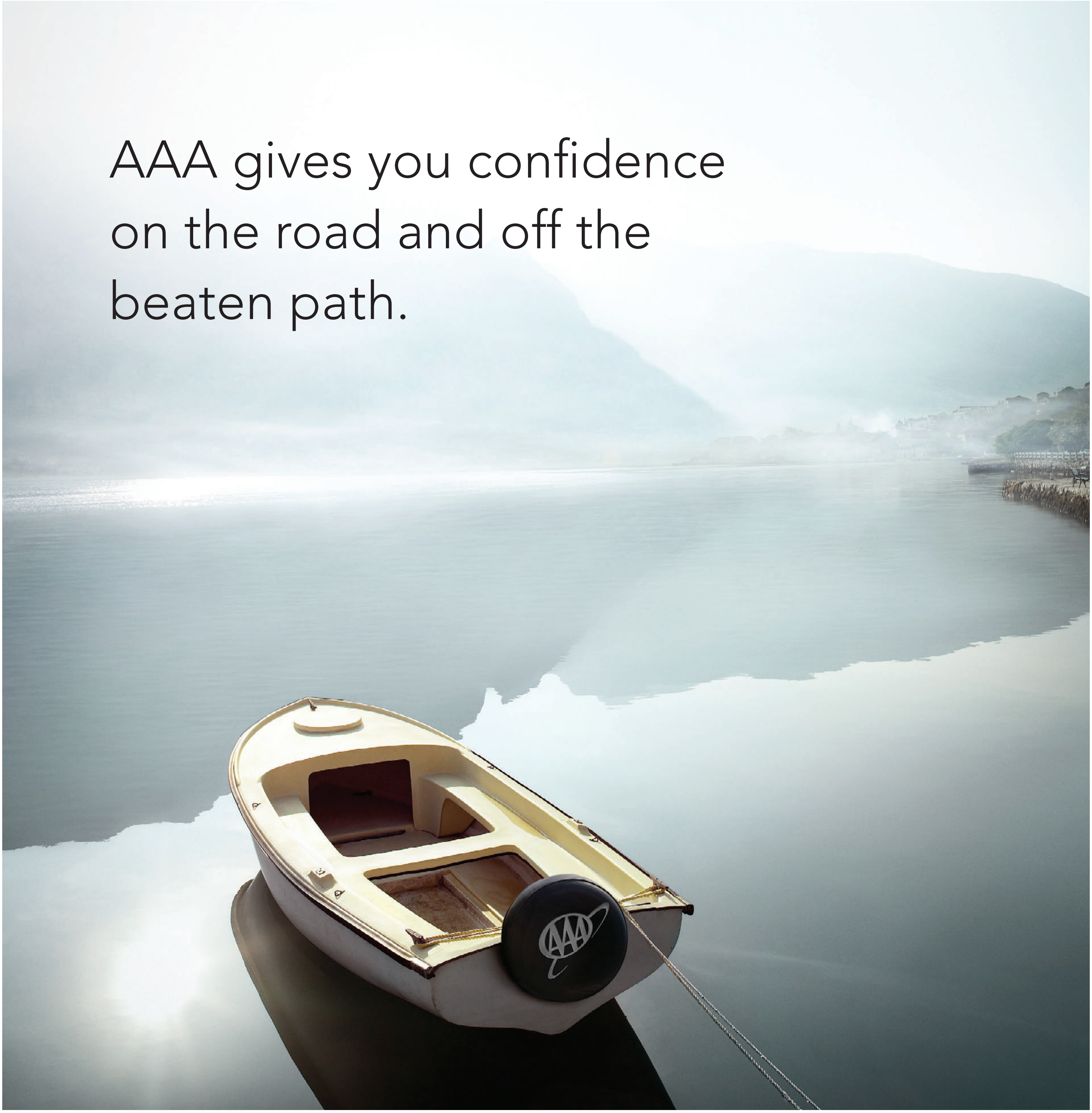
MY: What is different about Christopher Peacock paint?
CP: We created the collection to offer a combination of vibrant pigmentation, durability and environmentally sound ingredients. With specific paint for cabinetry, trim and walls, ours stand head and shoulders over other domestic brands.

MY: How are your products environmentally friendly?
CP: Yes. SmartWood recently certified us for meeting the standards set forth by the Forestry Stewardship Council and Rainforest Alliance. Our wall emulsion paint and acrylic undercoat have the lowest volatile organic compounds of any high-quality paint in the world and meet LEED requirements.

MY: What has been your most exciting project?
CP: Installing cabinets in Bill and Hillary Clinton's kitchen and library in Chappaqua, New York. They were extremely gracious and a pleasure to work with.

San Francisco Design Center, 101 Henry Adams St., Ste. 445, SF, 415-692-5002; in L.A.: 400 N. Robertson Blvd., West Hollywood, 310-854-7222. peacockcabinetry.com.

COURTESY OF THE SUBJECT


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SIMPLE RULES



Like many of us, I've been prioritizing simplicity lately. At first it was a difficult adjustment—there has been distinctly less shopping and dining out in my life—but the payoff has gone beyond the few extra dollars in my wallet to learning how to lead a slower, more meaningful life: Paring down is starting to make me realize what is most valuable.

For example, I've decided to stay put in Marin, where the house itself isn't exactly pristine but the lifestyle is hard to beat. While last month's "Style City" issue made me long for a SoMA high-rise existence, it's no surprise that this issue has me thinking about a farmhouse in Sonoma surrounded by edible landscaping. And I'm not alone—according to our "Ten to Watch: Landscape Architects" (p. 75), there is an unmistakable common philosophy that a return to native plants and an unfussy aesthetic is the way to go.

In the past, our Wine Country and summer-themed issues have been the ones in which we feature jaw-dropping weekend houses, tricked out with all the trappings of vacation living. But this time, the tenor throughout California seems dramatically different. For this issue, we wanted real families and real homes—houses that celebrated the outdoors and were inteded to be used, rather than created as a showpiece. And amazingly, we didn't have to look very far to find impressive examples of inspirational everyday living at its best. David and Kary Duncan of Silver Oak Cellars called on Martha Angus and Taylor Lombardo Architects to design both their home and winery to look good for the next 50 years ("A New Vintage," p. 122). In Pacific Palisades, Michele Trout outfitted a home for a family who prioritizes surf and sand over luxury ("Let the Sunshine In," p. 132) and in Hillsborough the Rubensteins realized their dream of a backyard fully equipped for summer entertaining ("A Family Resort," p. 144), with the help of architect Randy Grange. When it came time to build his dream house in Kenwood, William Lee called on his sister and her husband, architectural duo Edmonds and Lee, to design a house that embodied his passions for sailing and smart design.

Here at *CH+D*, we've come to the conclusion that design for design's sake feels a bit indulgent. For me, I realized there's no point in moving into a slick loft simply for the spanking-new cabinets when what I love about my current home is the sunny splinter-filled deck—and the fact that there is little concern about family, friends and pets messing up anything pristine.

Enjoy the issue,



–Sarah Lynch
Executive Editor
sarah@chdmag.com

SEAN DAGEN





Dale Sessions of Dale Design SF transformed a once-cramped kitchen in Alamo into a light-filled space featuring 13-foot ceilings, top-of-the-line appliances and modern materials that wowed both his clients and voters on *chdmag.com.*

RAVE REVIEWS

Dale Sessions of Dale Design SF designed the Alamo kitchen that won over our readers on *chdmag.com*. By Erin Feher

When Dale Sessions of Dale Design SF made his way through the Alamo home of Doug Siu and John Fleming, he was enamored with the tall vaulted ceilings and wide-open spaces—that is until he got to the kitchen. "Yikes. It was definitely in need of help," says Sessions of the dark and dated room, which was accessed by a narrow doorway and had dropped eight-foot ceilings, 1970s cabinetry and very little natural light.

Sessions got right to work, transforming the space with a few big moves and a host of small ones. He says the first step in any kitchen transformation is deciding on the appliances. "If we've planned on a 32-inch range and the client comes back with a 48-inch range in the middle of the project, it's chaos," says Sessions. "Nailing down those decisions right out of the gate means we can design around them." And Sessions makes sure that clients do their homework. He sends them to either of his two favorite appliance suppliers for a crash course in what's available. "Cherin's if they are in San Francisco and Standards of Excellence outside the city. They are so helpful and really educate their customers," says Sessions, who points out that if a client is embarking on a kitchen remodel, they probably haven't been appliance shopping for at least 20 years. "And a lot has changed."

Once the clients had chosen a sleek Sub Zero glass-fronted refrigerator, professional Wolf range and GE Monogram wine fridge and microwave, Sessions got to work on the fun stuff. He knocked out a portion of the wall separating the kitchen from the dining room, turning a three-foot-wide doorway into a 10-foot-wide opening that connected the two rooms. Where the sink once stood, with a view of Mt. Diablo out a small window,

PORTRAIT COURTESY OF DALE SESSIONS; ROBERT VO

SEND IN YOUR DINING ROOM DESIGN: CHDMAG.COM/READERS-CHOICE

Sessions installed French doors that open onto one of the home's seven decks and flood the kitchen with light. The low ceiling had to go, so he matched the 13-foot vaulted ceilings elsewhere—even matching the stain of the beams—to virtually double the space. He anchored the room with a wedge-shaped island clad in honey-colored CaesarStone, giving it the appearance of one massive slab. Another tip he's happy to share: Sessions wraps the quartz composite material completely under the island's bar-height countertop. "People have a tendency to run their fingers under the bar. This way all they feel is the smooth stone," says Sessions.

Pulling off such a dramatic makeover and still staying within budget is something else Sessions has a handle on. He says if custom cabinetry is out of the question, off-the-rack cabinets can be tweaked to fit a unique space. "I created shelves that connected the cabinets, giving the space a more cohesive look." Highlighting the focal wall with vertically set glass tile adds sparkle, but won't break the bank. "With a backsplash you are covering a fairly small space," says Sessions.

"It is no longer a secondary, hidden space."

The final result pleased our readers, but what about the clients? "They absolutely love their new kitchen," says Sessions. "It is no longer a secondary, hidden space, but a place where people want to hang out." And Sessions has found himself on the other side of the island recently. "They've even invited me back for a few sushi parties."

Next up: Our Readers' Choice Best Dining Room Contest. Send in your photos so we can post them online and let our readers make the call. The winner will be featured on this page in our next issue. chdmag.com/readers-choice.







ROBERT VO

Readers' Choice:

Best Dining Room Contest

Make your dining room the talk of the town. For a chance to be featured in an upcoming issue, go to *chdmag.com* and submit a photo of your fabulous dining area.





Hand-me-down chairs, saggy sofas and dated pillows find new life thanks to the newest outdoor fabrics and upholstery ideas from Don Mulkey of Pollin's of Napa. See the dramatic before-and-after shots, and find out why outdoor fabrics are green.

STATE *of* STYLE

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Embarking on a remodel or redesign of your own? Or just looking for some fresh ideas? Go to chdmag.com/inspiration to browse beautiful rooms that are sure to inspire your style.





Go behind the scenes with interior designer CAITLIN MORAN LOBASCO and the team behind "Blooming Union" to see how this month's shopping story came together.



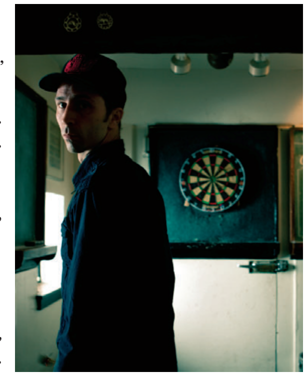

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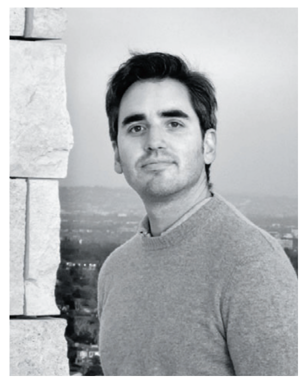




CONTRIBUTORS



After darting all over the Bay Area shooting portraits of landscape architects for our "Ten to Watch" feature (p. 75), photographer JOE BUDD was left with backyard envy. "I loved Marcel Wilson's garden. It's like he designed it just for his daughter. She must have a blast back there," says Budd of the mini oasis, complete with falling water and a birdhouse, in San Francisco's Glen Park neighborhood. Budd, who lives in Corona Heights, has had work featured in *Metropolis, Anthem* and *Sunset*.



Leaving a cloudless and sunny San Francisco to shoot the Kenwood home featured in "Sail Away" (p. 114), photographer BRUCE DAMONTE was confident the weather in Wine Country would be ideal. "But when I got there, I was driving through a fog bank," he says. Luckily the sky soon cleared, resulting in some amazing photos. "The hills, the structures and the landscape all fit together like the perfect puzzle," says Damonte, whose work has appeared in *Dwell*, *Icon* and *Architectural Record*.

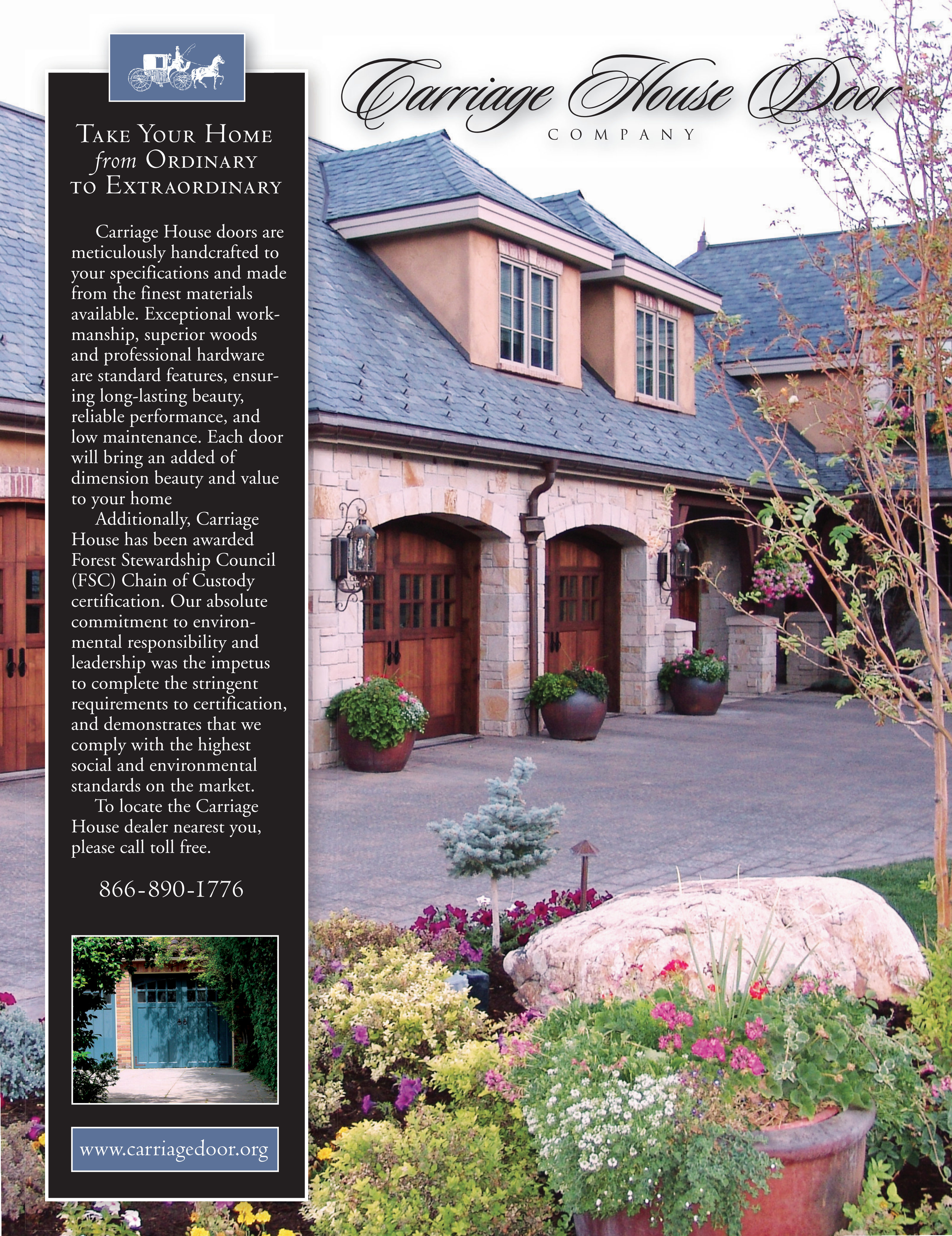


Photographer SAM DIEPHUIS shot the Los Angeles contingent for "Ten to Watch" (p. 75). Having recently relocated to Venice from Marin County, he most enjoyed heading out to Topanga Canyon to photograph Dry Design, saying the bucolic locale reminded him of home. "I could have easily been back in Northern California," says Diephuis, who shoots stock images for companies including Getty and Corbis, and who just returned from a photography expedition across Burma.



Writer JODI BRYSON was more than happy to visit Pacific Palisades to tour a cliffside home for "Let the Sunshine In," (p. 132). "It's one of the dreamiest neighborhoods in California," says Bryson, who answered the last-minute call to write the story once editor Sarah Lynch realized the longtime style writer, usually based in San Francisco, was on assignment in Southern California. Bryson's work has appeared in *Glamour*, *Seventeen* and *Cosmopolitan*.

FROM TOP: EMBRY RUCKER; OTHERS COURTESY OF THE SUBJECTS


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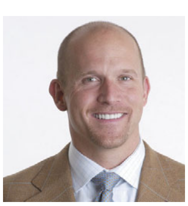
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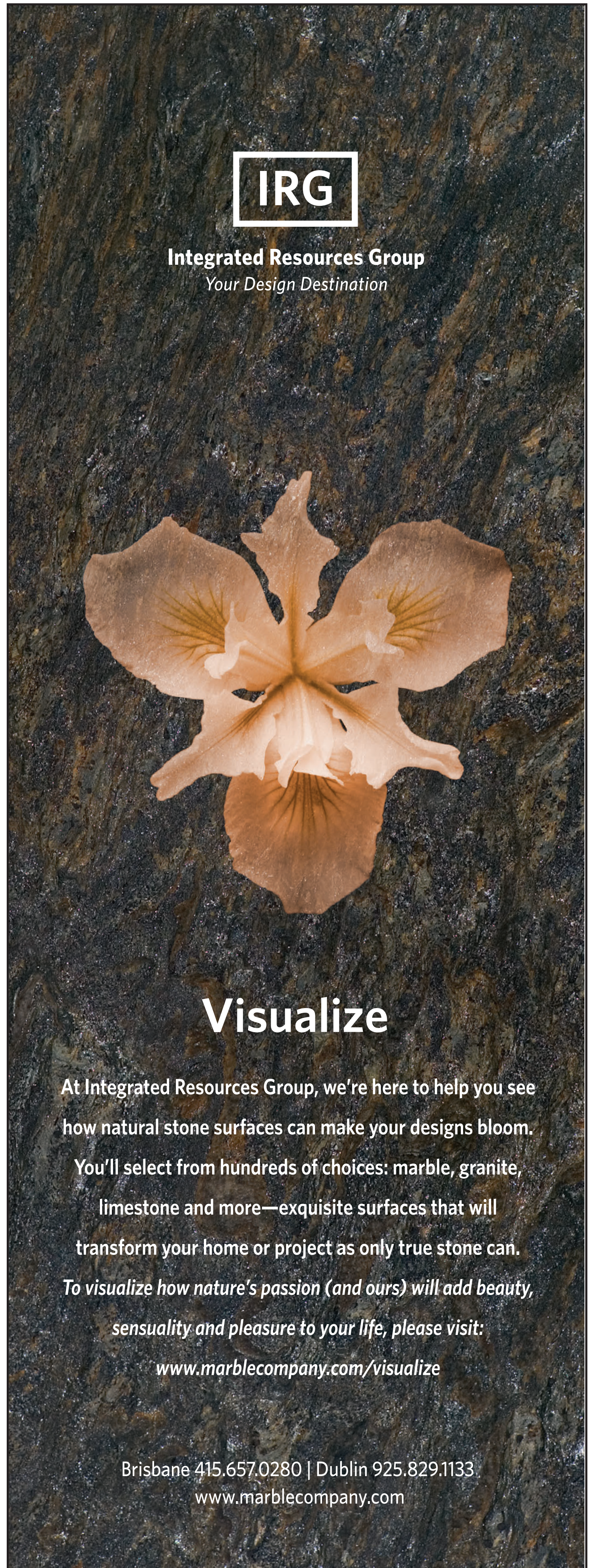
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Iris Harrell and her team


Bella Babot and Kai Jensen from Harrell Remodeling

INSIDE HARRELL'S HOUSE

Three times a year, Iris Harrell invites a select group to her smartly remodeled Portola Valley home to experience the advantages of universal design and green-remodeling. Having started her firm, Harrell Remodeling, more than 20 years ago, Iris understands the benefits of an eco-friendly and accessible living space.


Monica Phoe of Timeline Design, Melissa Nierman of Rutt of Los Altos, Masumi Blair of Clear Design


Tammy Lin of Exodus Development Company, Tianyu Li of Tianyu Li Interior Artchitecture Design


Helena Jausas of SpecCeramics and Jorge Castillos

TRENDS IN DESIGN SEMINAR

On Friday February 28th, more than 100 guests filled Porcelanosa's San Jose showroom for the unveiling of new products and to discuss the trends for 2009. Guests enjoyed wine from Vintagio and delicious bites from The Hired Chef, while listening to presentations from guest speakers including ceramic-tile expert Patti Fasan.

NKBA PRESENTS "A HOME FOR THE AGES"

During their monthly meeting, the Northern Chapter of the National Kitchen and Bath Association presented the lecture "A Home For The Ages." Held at Segale Bros., the highlighted home featured a forward-thinking design that emphasized environmental impact and universal access. Speakers included CEO/president Iris Harrell and senior designers Genie Nowicki and Patsy Zakian-Greenough. Founded in 1976, Segale Bros. is known throughout the Bay Area for its premium custom cabinets.


Patricia Brown of Custom Design, Lilley Yee of Lilley Yee Interiors, Charlene Rouspil of Dacor, Diane Ervin of Atherton Appliance & Kitchens, Jessica Jimenez of Riggs Distributing


Patsy Zakian-Greenough and Iris Harrell of Harrell Remodeling, Don Segale of Segale Bros. Wood Products, Genie Nowicki of Harrell Remodeling, Sherry Faure of Faure Design


CSL President Lee Eisman, CSL members Jeanne Berres and Jocelyn Birren and CSL Tour Chairs Barbara Levin and Robin Huntington


CSL members Nancy DeRoche, Cristina Heins and Wendy Szczech


Sandy Hathaway, Community Relations Coordinator at Bay Area Crisis Nursery

HOME IS WHERE THE HEART IS

On March 26, donors and enthusiastic tour-goers celebrated the kick-off of the 2009 Heart of the Home Tour in Piedmont. Hosted by the Children's Support League (CSL), Montclair Bistro offered appetizers, and guests enjoyed wine by Mollydooker. Founded in 1986, the Children's Support League of the East Bay is a volunteer organization dedicated to improving children's lives.

CRYSTAL CLEAR

On March 18, Dr. Eugene Thiers put his expertise to good use. Speaking to more than 100 members of the Silicon Valley chapter of NARI at European Cabinets by Design in Palo Alto, the CTO of Sylvan Source led a discussion on the topic of clean-water technology and his company's ultra-clean water systems.


Lorraine Carlson of Alorisa Glassworks, Dave Ickert of Viking Door & Window, Cindy Carey of Starburst Construction, John Beelley of Kitchen Tune-up

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MAY/JUNE 2009

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN



SEAN KNIBB

GARDEN TO GO

Ever since Sean Knibb was five years old, planting anthuriums in his grandmother's garden, he's known the joys of having a green space of one's own. Fast-forward 35 years and you'll find Knibb, now an internationally celebrated landscape designer, presiding over **1524**, his brand-new showroom on Abbot Kinney Boulevard. The store carries contemporary lighting fixtures by C L Sterling & Son as well as Knibb's inaugural indoor/outdoor furnishings line, SK1, which is made entirely with reclaimed wood. Also available is the ingenious Knibb Modular Garden, a selection of predesigned eco-friendly landscapes featuring pavers, low-maintenance grasses, trees and flowers. The gardens are sold by the square foot and go from selection to installation in less than six weeks. This vignette features the Orb pendant *(available in various sizes, $4,400–9,500)* and Knibb's SK 4-4 table *($780). 1524 Abbott Kinney Blvd., Venice, 310-450-5552, knibbdesign.com.—Erin Feher*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY ERIN FEHER

MI VIDA LOCAL

A showcase for area talent, Los Angeles' **Westside Tavern** features pendant lights by Alison Berger, artwork from photographer Alex Prager and a menu of California comfort food made with seasonal ingredients from chef and native Angeleno Warren Schwartz. Architect Tony Pleskow designed the space, a highlight of which is a dramatic cordwood wall made from cedar felled in San Diego's wildfires. *10850 W. Pico Blvd., L.A., 310-470-1539, westsidetavernla.com.*





RAISE THE ROOF

The long-awaited **rooftop sculpture garden at SFMOMA** opens May 10, adding 14,000 square feet of exhibition space to the museum. Designed by Jensen Architects and CMG Landscape Architecture (the winners of the closely followed design competition), the new space is accessed by a glass-and-steel bridge and visually connects to the fifth-floor gallery via a panoramic glass wall. Artists featured in the inaugural exhibition include Robert Arneson, Kiki Smith and Louise Bourgeois. *151 Third St., SF, 415-357-4000, sfmoma.org.*

FROM TOP: RANDALL MICHELSON; JENSEN ARCHITECTS

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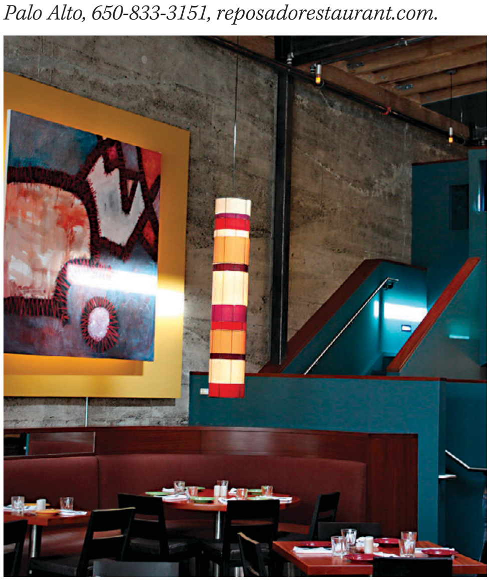


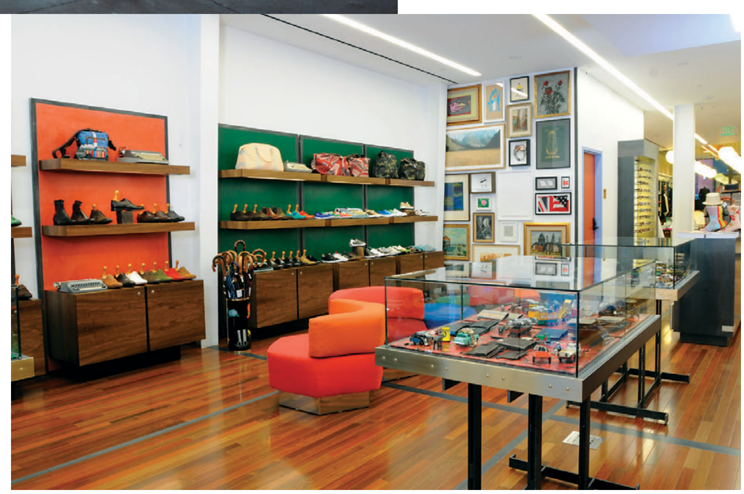
SLEEPAWAY CAMP

With tentlike rooms draped in bleached canvas, a poolside bar made from an out-of-service ice cream truck and surroundings consisting of an endless expanse of arid desert punctuated by stubby cacti, the new **Ace Hotel & Swim Club** boldly redefines Palm Springs luxury. Los Angeles–based design group Commune teamed up with Atelier Ace to turn the 1965 Westward Ho Hotel into a modern camping-inspired retreat (and the third Ace Hotel in the US). The on-site restaurant, a former Denny's, features refinished terrazzo floors and saddle-leather booths. *701 E. Palm Canyon Dr., Palm Springs, 760-325-9900, acehotel.com.*

LATIN QUARTER

A proven master of relaxed refinement, restaurateur Rob Fischer (of the Palo Alto Creamery) just opened the doors to **Reposado**, a Mexican restaurant in Palo Alto. CCS Architecture and Micki Brown Design transformed a 1920s warehouse into a modern eatery, complete with a double-height dining room and a cantilevered mezzanine. A palette of primary colors complements the bold flavors in dishes including caldo de mariscos and carne asada. *236 Hamilton Ave., Palo Alto, 650-833-3151, reposadorestaurant.com.*



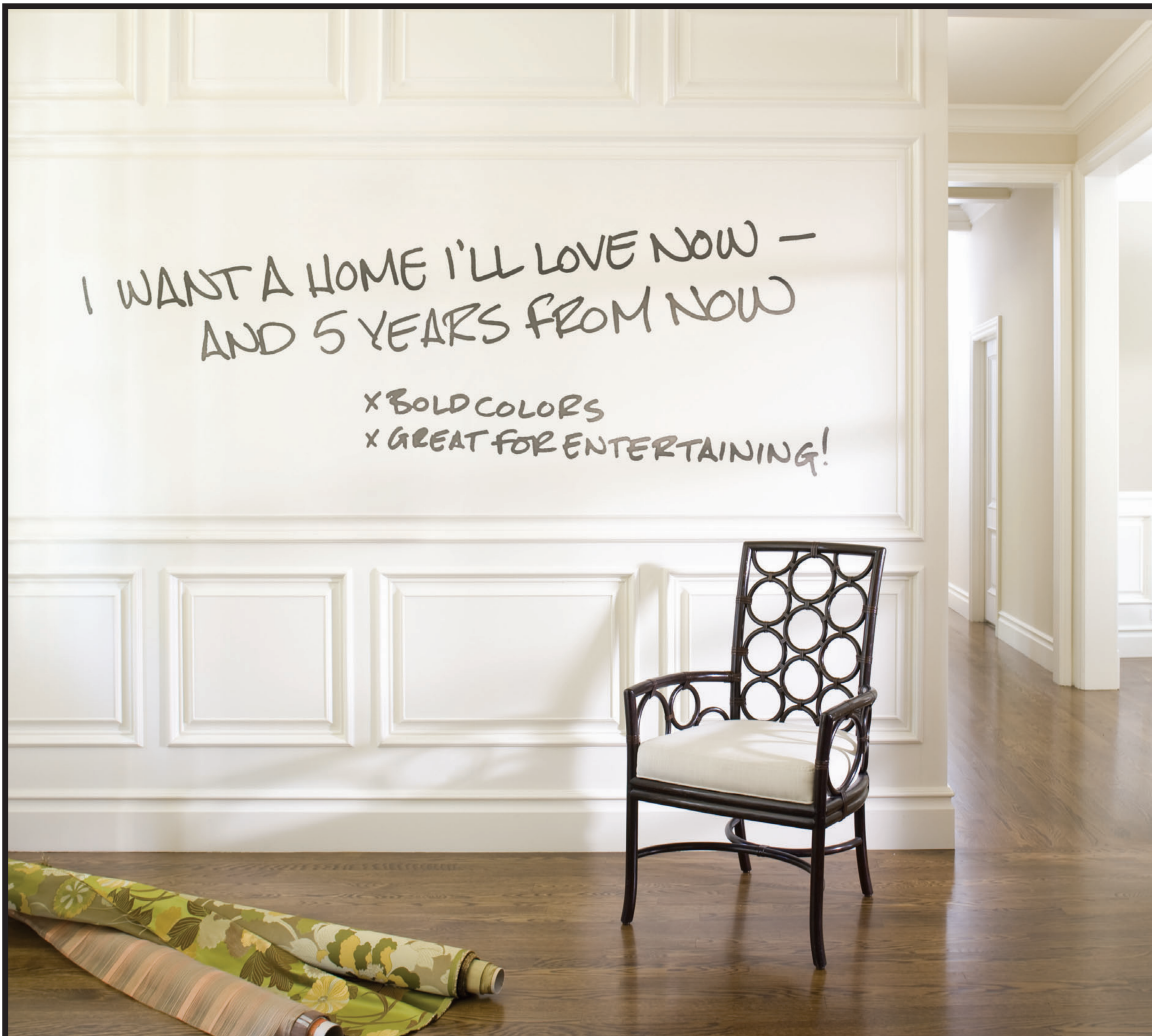


BRITISH INVASION

After falling in love with the blunt angles and midcentury character of the facade of a 1950s building on Geary Street, iconic British fashion designer **Paul Smith** decided it would be the perfect location for his San Francisco flagship. Besides Smith's clothing designs, the store also carries vintage furnishings, a curated selection of books and other objects and accessories. *46–50 Geary St., SF, 415-352-3520, paulsmith.co.uk.*

FROM TOP: DOUGLAS LYLE THOMPSON AND JON JOHNSON; JEFFREY WISDOM; ANGIE SILVY

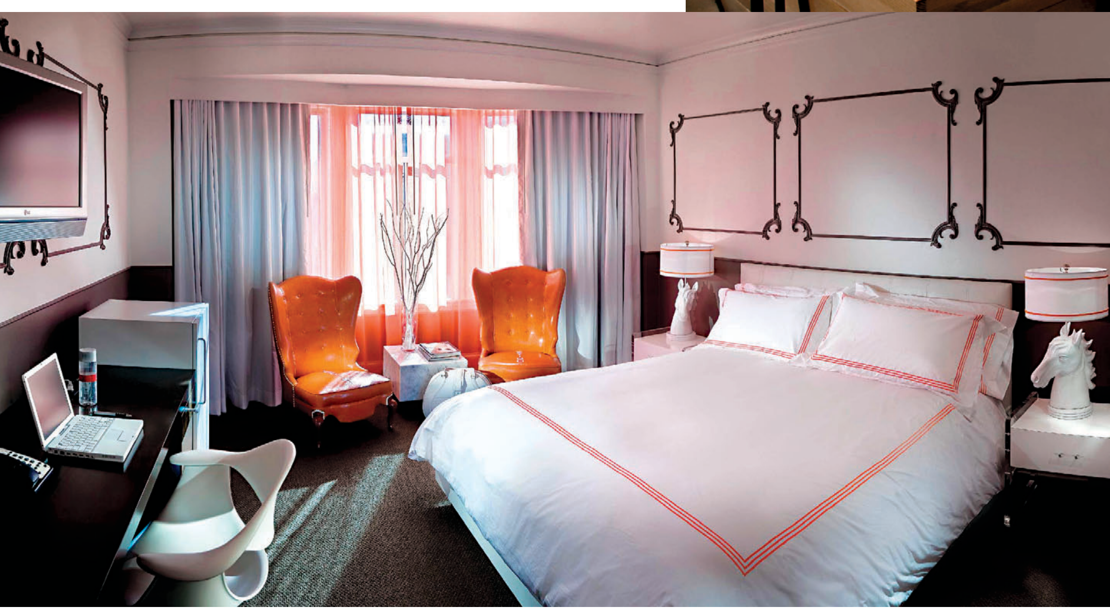
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AND 5 YEARS FROM NOW
x BOLD COLORS
x GREAT FOR ENTERTAINING!



LOCAL SPECIALTY

Sustenance and sustainability meet up at **Contigo**, a new Spanish-influenced restaurant housed in a historic Noe Valley building. Chef-owner Brett Emerson uses all local, organic ingredients—in dishes such as lamb tagine with couscous, dates and almond-cilantro salsa—while the sleek interior by Envelope A+D features 100-year-old redwood beams salvaged from the building's redesign and tabletops made from old-growth Douglas fir rescued from the original Levi Strauss factory in the Mission District. *1320 Castro St., SF, 415-285-0250; contigosf.com.*



A STAR TURN

A $5 million revamp of a classic San Francisco hotel helped usher it into the present while simultaneously spotlighting its glamorous past. Formerly the Empire Hotel, the new **Hotel Vertigo**, designed by L.A.'s Thomas Schoos, is an ultramodern monument to the building's role in the famous Hitchcock film of the same name. Guest rooms are outfitted with playful porcelain horse-head table lamps and glossy orange leather wingbacks stitched with the word "Vertigo." *940 Sutter St., SF, 415-885-6800, personalityhotels.com.*

FALLEN BEAUTY

Since 2003, Seattle-based **Urban Hardwoods** has become known for breathing new life into the felled trunks and branches of the Pacific Northwest's centuries-old redwoods, Pacific madrones, sycamores, walnuts and elms. In March, the company opened a new location in San Francisco's Jackson Square—its first in California. Filled with the company's strikingly beautiful furnishings, which possess an aesthetic that is at once modern and completely organic, the new showroom features gallerylike white walls and spotlights over the abstract and richly colored tables, seating and beds. *553 Pacific Ave., SF, 415-397-9663, urbanhardwoods.com.*



FROM TOP: COURTESY OF ENVELOPE A+D; RIEN VAN RIJTHOVEN; MASON GOODHAND

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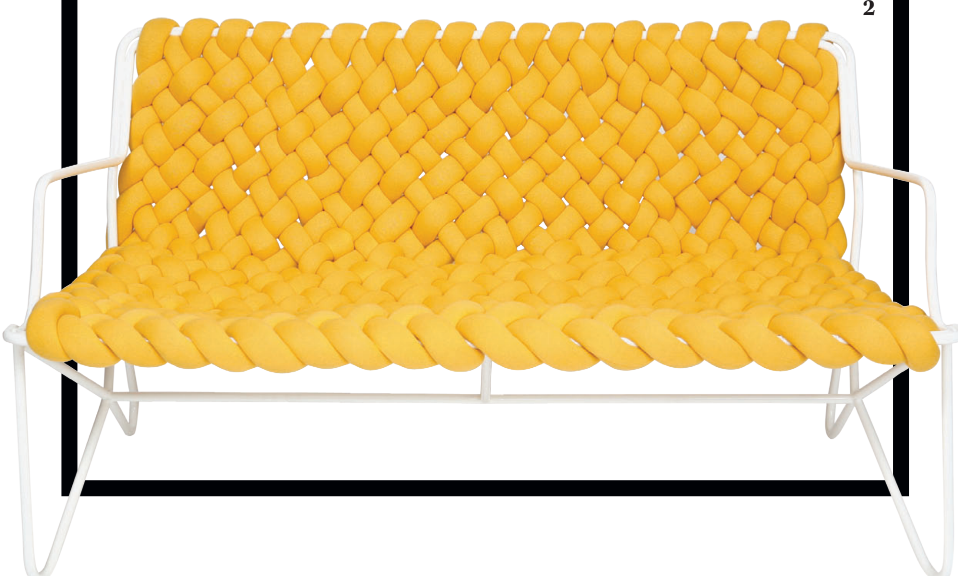
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8 FRESH PICKS FOR INSIDE AND OUT TO BUY, BORROW OR STEAL

BY MIKHAEL ROMAIN



1



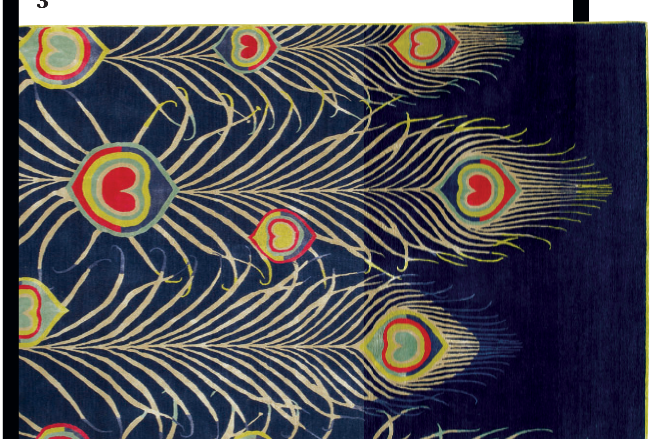
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1. The **Happy Kiss pendant light** by Southern California artist Caleb Siemon comes in array of hues *($500; unitedglassblowing.com)*. **2.** The four-and-a-half-foot-long **Pleats-Pleats sofa** from Paris-based Imaginary Office has strips of fabric-covered foam woven around a white powder-coated-steel frame *(price on request; imaginaryoffice .se)*. **3.** Fashion designer Matthew Williamson created the nine-by-six-foot **Peacock rug** for The Rug Company; it's hand-knotted Tibetan wool with silk accents *($7,560; therugcompany.info)*. **4.** Kendall Wilkinson Home is debuting interior designer Bunny Williams' first furniture collection, BeeLine Home; the **Hourglass table** is made of reeded mahogany pieces with a stone top *($4,725; kendallwilkinsondesign.com)*.



4

3



COURTESY OF THE MANUFACTURERS

FOR MORE NEW PRODUCTS: CHDMAG.COM/DAILY-FINDS



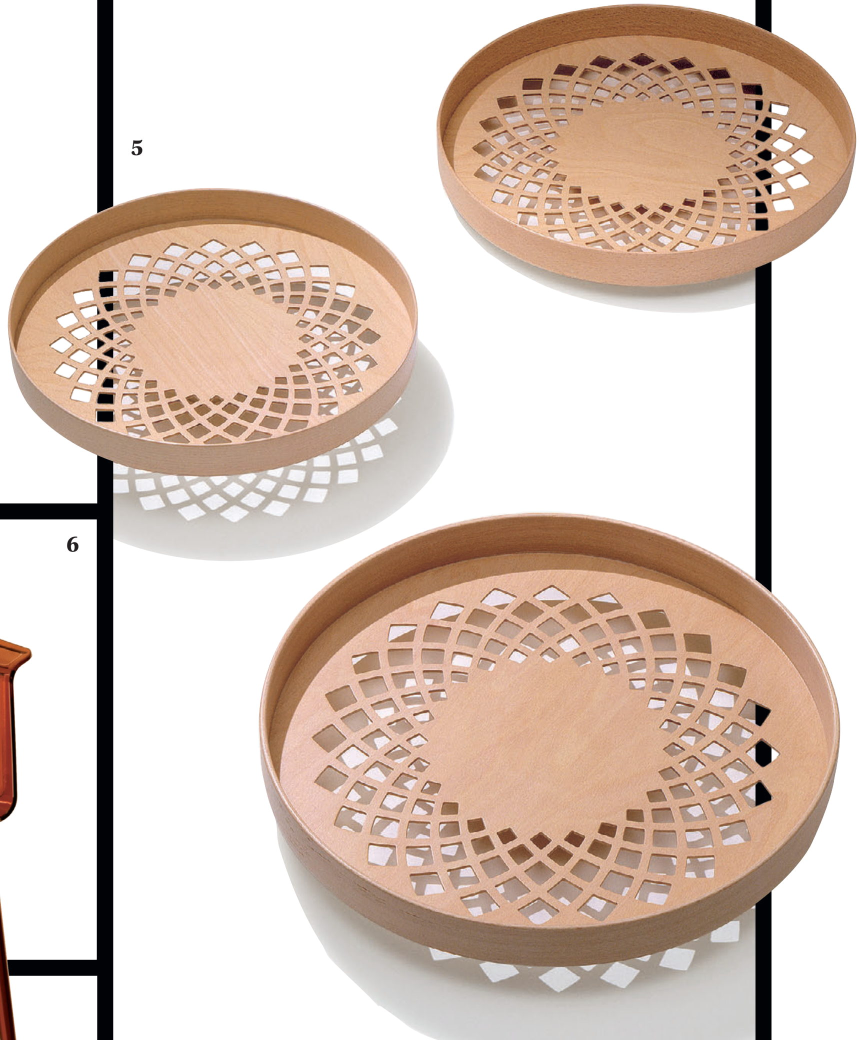



CARDAMON
EUCALYPTUS
PEPPERMINT



5. Japanese industrial designer Naoko Shintani made the bentwood **Roma round tray**, which features a laser-cut design *($160; tableartonline.com)*. **6.** Celebrated French designers Ronan and Erwan Bouroullec created the translucent plastic **Papyrus chair** for Kartell *($349; kartell.com)*. **7.** Pomegranate's raffia **placemats** are available in brightly colored patterns *($10; pomegranateinc.com)*. **8.** The lightweight **configurable kitchen** from Design Within Reach's outdoor furniture line is made of bamboo and aluminum; it comes with two modular burners and a spice rack and can fold for storage *($1,550; dwr.com)*.

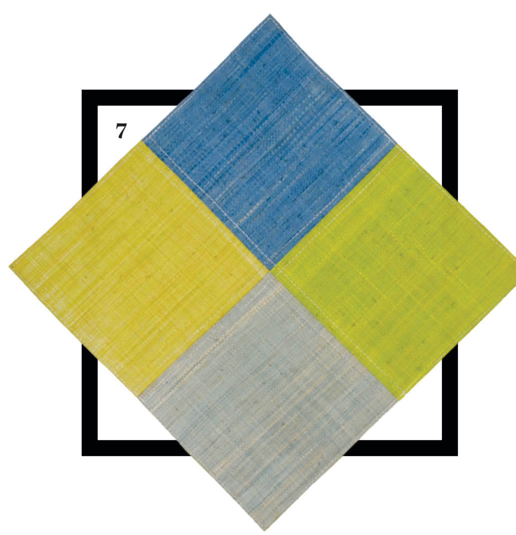
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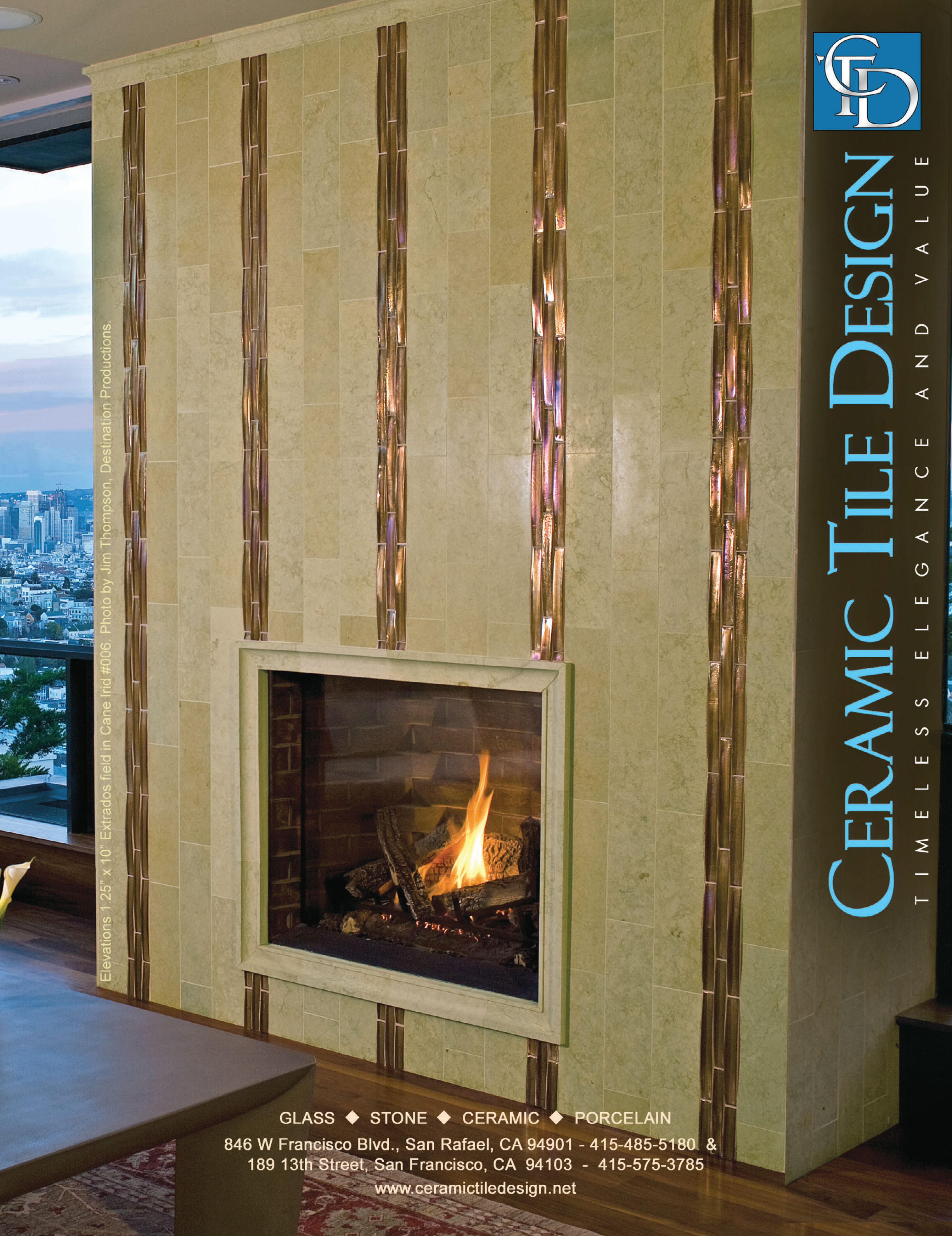




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1



2

UNDER THE SEA

Just in time for beach season, the latest furniture and accessories are inspired by the seaside.

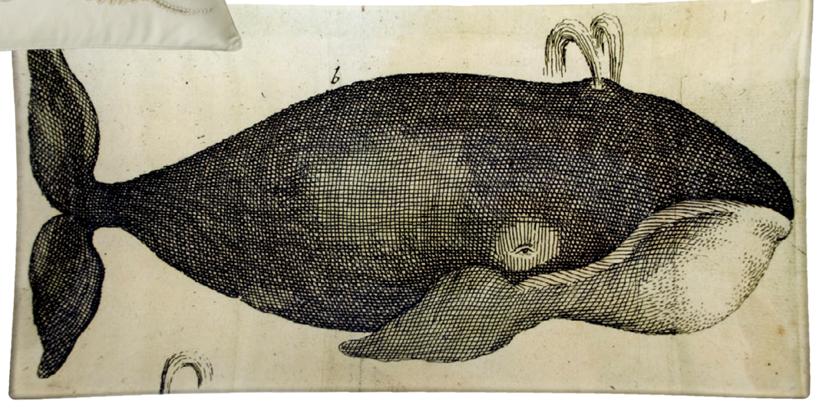
BY MIKHAEL ROMAIN



3



5



4

1. Designer Rebecca Moses uses old-world Italian techniques to create hand-painted ceramic dinnerware, including the **shell dinner plate**. **2.** Designer Shannon Shapiro of L.A.'s Moth Design created the **coral chandelier** using steel with a white powder-coated finish. **3.** British accessories company Thornback & Peel made the hand-printed cotton canvas sling on the **deck chair**. **4.** The decoupaged-glass **spouting whale dish** is from Jayson Home & Garden. **5.** Pottery Barn's cotton **sea life embroidered pillows** are 18 inches square and feature graceful aquatic creatures. *See Resources, p. 154.*

CHANDELIER: MANYA TAM; OTHERS COURTESY OF THE MANUFACTURERS

FOR MORE TRENDSPOTTING: CHDMAG.COM/DAILY-FINDS

DISPATCHES FROM THE GREEN SCENE

BY LYDIA LEE

LIFE IMITATES ART

While a **living wall** can be a dramatic natural focal point, the systems to install and irrigate them can be daunting. But Flora Grubb has created a living piece of art that requires only an infrequent soak with a hose. This design of succulents was created for her eponymous nursery and garden store in San Francisco, but another option—a no-water wall of tillandsias—can be seen at the new Bardessono hotel in Napa. *floragrubb.com.*



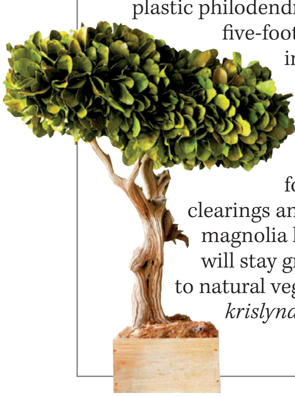


scrap BIN

Composting goes chic with the **worm composter** ($100) from Mio. The most ambitious of a line of eco-friendly garden products that the Salm brothers designed for Target, the eye-catching device fits into the corner of a kitchen and not only supplies free fertilizer but also, as Jaime Salm points out, offers a few slimy, low-maintenance pets. *mioculture.com.*

evergreen tree

Permanent botanicals by Los Angeles–based designer Krislyn are an updated alternative to faux ficus or plastic philodendrons. This five-foot-high piece incorporates a trunk made from reclaimed forest clearings and dried magnolia leaves that will stay green thanks to natural vegetable dyes. *krislyndesign.com.*



FAMILY CAR

While buyers are lining up to wait for its sporty all-electric Roadster, Tesla speeds toward the mass market with its **Model S sedan**. It has a glass roof and can seat seven passengers (with two rear seats that fold away). Scheduled to roll off the production line in 2011, the basic model starts at $50,000 and can go up to 160 miles after a 45-minute charge. *teslamotors.com.*





LASTING IMPRESSION

Designers in the know turn to John Lamos of Studio Replica for unique furnishings made using a proprietary concrete mix with 60 percent recycled content. Lamos creates pieces that combine natural textures with unexpected shapes, like the nine-inch **Organic pot** ($58), which can be seen at Studio Replica's new San Francisco showroom. *studio-replica.com.*

CLOCKWISE FROM TOP LEFT: CAITLIN ATKINSON; COURTESY OF MIO; COURTESY OF STUDIO REPLICA; COURTESY OF TESLA MOTORS; COURTESY OF KRISLYN

FOR MORE NEWS FROM THE GREEN SCENE: CHDMAG.COM/ECO-DESIGN



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PAINTED LADIES

Bay Area painter Kim Frohsin exhibits her latest work at **Dolby Chadwick Gallery** in San Francisco beginning May 7. Frohsin employs live models and often incorporates props and costumes in the drawing sessions for her bold figurative interpretations of the female form. Working with a unique array of tools and materials—including razor blades, painting knives and crushed pigment—she creates energetic pieces such as her 2009 *Revival* (left). *May 7–June 27; 210 Post St., 415-956-3560, dolbychadwickgallery.com.*



THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY ERIN FEHER

HARDY FARE

Bonhams & Butterfields will auction 700 lots from collector Ed Hardy at his eponymous San Francisco showroom on May 5. A former arts and antiques expert at Sotheby's, Hardy has spent 30 years amassing a collection of furniture and decorative arts from the 17th through 20th centuries, such as a three-tiered 1930s Sabino chandelier and a circa-1950 aluminum-and-malachite table by Piero Fornasetti (above). *May 5; 188 Henry Adams St., 415-861-7500, bonhams.com.*

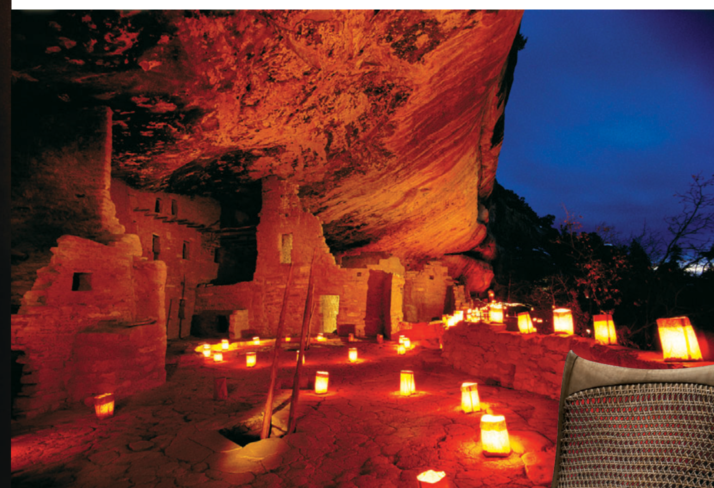
FROM TOP: COURTESY OF DOLBY CHADWICK GALLERY; COURTESY OF BONHAMS & BUTTERFIELDS

FOR MORE MUST-SEE EXHIBITS: CHDMAG.COM/ARTS



VISIONS FROM AFAR

Beginning April 16, **Ordover Gallery** in Solana Beach presents the work of *National Geographic* photographer Ira Block. "The World of Ira Block" spans his 30-year career of storytelling through imagery, and features people and moments from his global treks—from dancing geishas in Japan to shrimp fishermen in Mexico to a tree house in Mesa Verde National Park in *Illuminarios, Mesa Verde* (below), taken in 1995. *Apr. 16–July 19; 410 S. Cedros Ave., 858-720-1121, ordovergallery.com.*





MADE IN HOUSE

For the next two months, Scottish painter Derrick Guild will make himself at home at the **Lux Art Institute** in Encinitas. An artist in residence until June 20, Guild will be working in his signature style of "label painting"—a playful and contemporary take on trompe l'oeil. Museum visitors can watch the artist at work and view an exhibition of his previously completed pieces, including his 2002 *Parsnip Turnip* (above). *May 28–Aug. 1; 1550 S. El Camino Real, Encinitas, 760-436-6611, luxartinstitute.org.*

THE HOT SEAT

Midcentury modern fever shows no sign of breaking, and that's good news for **Los Angeles Modern Auctions**. For 17 years, the auction house has specialized in design and fine art from the 1930s through 1960s. Its next sale, on June 7, will include a Dan Johnson Gazelle lounge chair (above) and—just in time for summer—custom outdoor furniture by Walter Lamb. *June 7; 16145 Hart St., Van Nuys, 323-904-1950, lamodern.com.*



SHADES OF GRAY

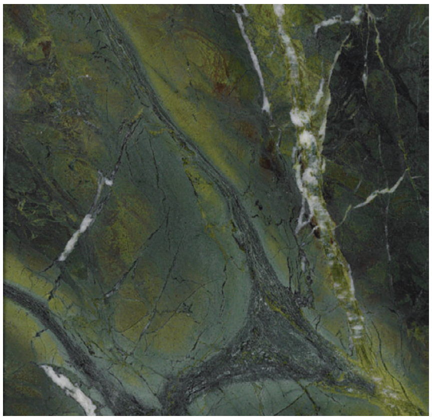
Two Bay Area artists known for their bold use of color express a more subdued view in "In Black and White," running through June 27 at **ArtHaus** in San Francisco. The show features new monochromatic works from Kenney Mencher and Carolyn Meyer, who rendered New York City in shades of gray for *Portrait of Geometry* (right). *Apr. 2–June 27; 411 Brannan St., SF, 415-977-0223, arthaus-sf.com.*

FROM TOP: COURTESY OF LUX ART INSTITUTE; COURTESY OF ORDOVER GALLERY; COURTESY OF LAMA; COURTESY OF ARTHAUS

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Creeks on the sands of Maelifellssandur, Iceland from 1,500 feet.



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NAPA VALLEY, NATURALLY

With a handful of new attractions that play up the region's natural assets, the hub of California Wine Country is more than just a day-trip destination.
By Sarah Lynch



From Carneros to Calistoga, the latest sights in Napa Valley are redefining its reputation as a restorative place for getting away. While development in Napa never waned, the area had lost a little bit of its quaint cache in recent years, as the natural beauty competed with the commercial vibes of the wine industry. But the latest attractions—sustainable wineries, organic farmers markets and community-inspired restaurants—are bringing authenticity back to the region's rustic heritage and bucolic scenery.

Perhaps the biggest news in the Valley since Herzog and de Meurons' Dominus winery opened in 1997 is this year's bumper crop of high-profile sustainable architecture. Though it's been postponed to 2011, Frank Gehry's undulating woven-roofed hospitality building for **Hall's St. Helena winery** still tops the headlines. Just over Howell Mountain in Angwin, Plumpjack's **Cade Winery**, a state-of-the-art facility designed by Juan Carlos Fernandez of Lail Design Group, has opened a portion of its 14,500-square-feet of caves for events and private tours. Anticipated to be LEED-Gold certified, half of the Cade property is dedicated to open space.

Farther north in Yountville, the new eco-resort **Bardessono** is also slated for LEED certification. The rammed-earth building features solar panels, geothermal cooling and stone salvaged from the house that was originally on the property. Bardessono's





TOP: A model of Frank Gehry's design for Hall Winery's hospitality building shows the intricacy of the woven roof. ABOVE: Set atop Howell Mountain, Cade Winery boasts stellar views, a modern eco-friendly design by Lail Design Group and 14,000-square-feet of winding wine caves (inset).

FROM TOP: COURTESY OF HALL WINERY; CÉSAR RUBIO (2)

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culinary program is based on responsibly harvested and locally grown ingredients. Nearby is **Bottega**, the latest restaurant from Michael Chiarello of Food Network and Tra Vigne fame. In a building renovated by Michael Guthrie, Bottega offers Cal-Italian cuisine amid timber beams, old Douglas fir floors and brick walls—embellished with touches of Italy in Venetian plaster frescos and Murano glass chandeliers.

While downtown Napa's most celebrated attraction, Copia, closed last November, the master plan to revitalize the city remains underway with such newcomers as the **Oxbow Public Market**, the newly expanded **Ubuntu** restaurant and yoga studio, as well as the **Westin Verasa**—the first four-star hotel condominium in the area (though there's a proposed Ritz-Carlton in the works). With one- and two-bedroom suites still available for full ownership starting at $500,000, the Westin Verasa's biggest draw is its on-site French restaurant, La Toque, and the elegant lobby lounge, The Bank.

TOP: Yountville's Bottega restaurant was designed by architect Michael Guthrie. LEFT: The CCS Architects–designed lobby at Westin Verasa Napa offers lounge areas inside and out (inset).

FROM TOP: COURTESY OF BOTTEGA; COURTESY OF WESTIN VERASA NAPA

FOR MORE NEW PLACES: CHDMAG.COM/DAILY-FINDS



Finally, two of Napa's well-known destinations are offering up new real estate options. Anyone looking to take advantage of the dip in the real estate market could consider a fractional buy at Calistoga Ranch or Carneros Inn. The third phase of the residential club opened last year at **The Lodges at Calistoga Ranch**, where two-bedroom bungalows offer 2,500 square feet of indoor/outdoor living amid the resort's pristine woodsy campus. At the opposite end of the valley, **The Orchard at Carneros Inn** brings sustainable farmhouse living to life with a few remaining fractional ownership options in their 17 cottages. The resort offers bikes for exploring the property—whether to the spa or to Farm, the organic restaurant.



TOP: Calistoga Ranch has secluded two-bedroom bungalows available for fractional ownership. BELOW: At the Carneros Inn, gravel paths encourage guests to explore the property; the residential cottages feature a private hot tub and outdoor shower (inset).

BARDESSONO, 707-204-6000, bardessono.com
BOTTEGA, 707-945-1050, botteganapavalley.com
CADE WINERY, 707-965-2746, cadewinery.com
CALISTOGA RANCH, 707-254-2800, calistogaranch.com
THE ORCHARD AT CARNEROS INN, 707-226-3441, theorchardatcarneros.com
UBUNTU, 707-251-5656, ubuntunapa.com
WESTIN VERASA NAPA, 707-257-1800, verasanapa.com



FROM TOP: COURTESY OF CALISTOGA RANCH; COURTESY OF THE ORCHARD AT CARNEROS INN

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BLOOMING UNION

Interior designer Caitlin Moran Lobosco takes *CH+D* inside some of her favorite shops in San Francisco's Cow Hollow neighborhood.

Caitlin Moran Lobosco is a design-school dropout. After two years at UCLA, she headed to New York for an internship with renowned designer Vicente Wolf; that summer job turned into a three-year position at the firm. In 2005, Lobosco moved to San Francisco to launch her interior design practice, and today she's juggling projects from Manhattan Beach to Chicago. Last summer, she opened a vintage furniture shop, Found, with her partner, Tyler Dawson. Inspired by old-fashioned home-decor shops, the Union Street storefront displays a curated selection of antique pieces. "I like to add elements of travel and nostalgia," says Lobosco. " We carry vintage furnishings that add layers to a space."

BY MIKHAEL ROMAIN
PHOTOGRAPHY BY JEN SISKA

FOR MORE DESIGNER FAVORITES: CHDMAG.COM/PRO-FILES

1. "I love all the textures and the mix of styles in this shop, and they have the best variety of antique and modern rugs," says Lobosco of **Krimsa**, a rug and decor showroom that also offers made-to-order Turkish rugs and graphic throw pillows from Thomas Paul and Trina Turk. "The pieces here add an element of worldliness to any space." *2190 Union St., SF, 415-441-4321, krimsa.com.*

2. Bespoke photo albums, handmade Japanese papers and custom journals are a few of the unique items at artisan stationery shop **Kozo Arts**. "I like to wrap a special gift in their paper," says Lobosco. "And some of the papers would frame beautifully as works of art." The shop also offers custom invitations and journals. *1969A Union St., SF, 415-351-2114, kozoarts.com.*


2


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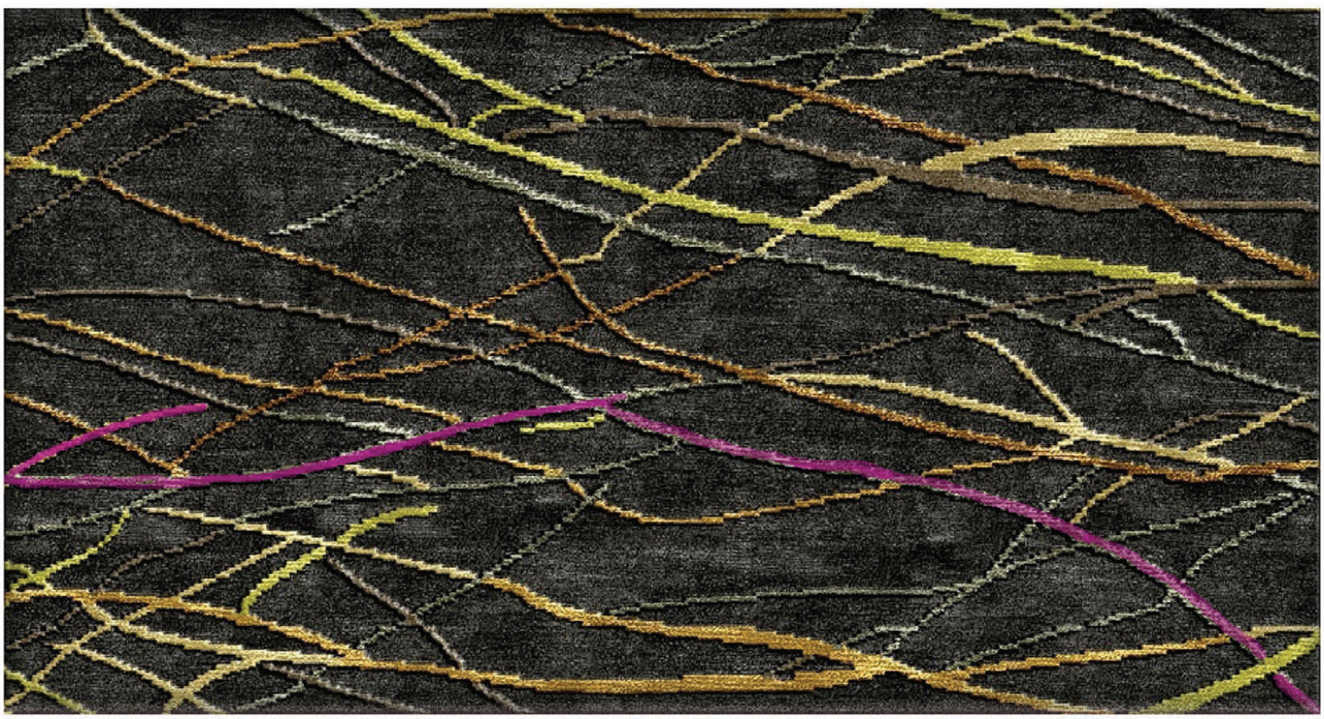
lunchtime

The worn farmhouse table and floor-to-ceiling salvaged-wood shelves stocked with specialty Italian foods make the sandwich shop **Spuntino** feel like a corner store in Sicily. It's located just two blocks from Found, so Lobosco pops in regularly for fig-and-prosciutto panini. *1957 Union St., SF, 415-931-6410, spuntinosf.com.*

FOR MORE DESIGNER FAVORITES: CHDMAG.COM/PRO-FILES

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COMING SOON





perfect posy

A black-and-white striped awning heralds **The Bud Stop**, which has been a colorful Cow Hollow staple for 28 years. The store specializes in exotic flowers and seasonal varieties, but one can always find fragrant tuberose or the orange tulips that Lobosco chooses to brighten her desk on a dreary day. “I love a simple bouquet,” she says. *2200 Union St., SF, 415-931-1835, thebudstop.com.*



3. The oldest frame shop in San Francisco, the walls of **Artisans** are lined with black-and-white photos of city landmarks and vintage maps, including a reproduction of a 1651 map of California. Owner Joe Dellert boasts more than 2,000 sample frame options. *1964 Union St., SF, 415-921-0456, artisansofsf.com.*

4. Hand-carved armoires, antique dressers and accessories imported from China, Japan and Austria fill nine-year-old shop **Eurasian Interiors**. Custom cabinets of reclaimed wood lend a vintage feel. “They carry a great selection, and they always have new things,” says Lobosco. “The furnishings here add texture and bring something unique to a room.” *1861 Union St., SF, 415-775-1610, eurasianinteriors.com.*

FOR MORE DESIGNER FAVORITES: CHDMAG.COM/PRO-FILES









TEN TO WATCH

These rising stars of California landscape design are sowing the seeds of innovation.



The men of San Francisco's Surfacedesign present their signature mix of organic and industrial at a recently completed residential project in Liberty Hill.

JOE BUDD

FOR MORE TOP TEN LISTS: CHDMAG.COM/TEN-TO-WATCH

TEN TO WATCH



SEEDS OF CONTINUITY

JEFF PERVORSE AND MARTIN FREDERICKSON

BENT GRASS
VENICE

Jeff Pervorse (pictured on the left) and Martin Frederickson have designed gardens for some of the best works of contemporary architecture in Los Angeles. The two met at the celebrated firm Marmol Radziner, where Pervorse was brought in to launch the firm's landscape design division in 2001; Frederickson joined soon afterwards. They have since been refining their vision of the ideal garden: a strong architectural concept, complemented by painterly swathes of California native plants. "We work to create a more interconnected feeling between architecture and exterior spaces, and to convey a sense that the property really belongs to the area," says Pervorse.

An early project, Leo Marmol's own garden, set the tone. For the 400-square-foot space, the duo created a Cor-Ten steel deck filled with decomposed granite, and contrasted the earthy colors with the gray-blue foliage of a native grapevine. The project won a national ASLA award, the first of three such accolades the team received while at Marmol Radziner.

Since Pervorse and Frederickson launched their own firm, Bent Grass (named after the plant) in 2004, they have collaborated with Predock Frane, Callas Shortridge and other contemporary architects. Pervorse and Frederickson are equally committed to their native-plant agenda, driven by a confidence that the look, though more subtle, is altogether distinctive. "L.A. is the city of everyone's crazy dreams, so when you go through Beverly Hills, you see plants from every corner of the world," says Frederickson. "We want to expand the hues and tones of the few wild areas that are left." —*Lydia Lee*

SAM DIEPHUIS

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SEEDS OF INGENUITY

JOHN JENNINGS AND SASHA TARNOPOLSKY

DRY DESIGN
LOS ANGELES

Designer John Jennings and landscape architect Sasha Tarnopolsky of Los Angeles' Dry Design like to say that context is crucial—and they mean it. When they embarked upon the remodel of their own home in Topanga Canyon, they pitched two tent cabins in the backyard and lived on the site for more than a year, watching the direction of rainwater runoff and observing the habits of native birds.

"We want our designs to fit the environment and look like they've existed there forever," says Tarnopolsky, who defines the perfect fit as aesthetically organic and also intensely sustainable. "When a bird flies overhead, I want it to see an unbroken source of food and habitat."

For their architecture and landscape designs for Lengau Lodge in South Africa's Welgevonden Game Reserve, a wildlife preserve, the duo revegetated much of the property with native plants, created a system to recycle wastewater and sourced all construction materials for the lodge's nine buildings from within 100 miles of the site.

Having completed the lodge in late 2004 and their own home in May of this year, the couple's sights are now set on turning a 35-year-old cement bunker near their home into a sustainable residence complete with wind turbines, photovoltaics and a sycamore tree growing out of a hole in the bunker's roof. "We always think carefully about how someone will experience the space," says Tarnopolsky. "From there, it just seems to come together." —*Erin Feher*

SAM DIEPHUIS

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TEN
TO WATCH



SEEDS OF STYLE

JUDY KAMEON
ELYSIAN LANDSCAPES
LOS ANGELES

Twelve years ago, Judy Kameon decided to combine her passions for cooking and gardening by inviting a group of friends to her hillside home, which she had set up as a "restaurant" for the evening. Her guests loved the menu, but the setting—tables scattered around a densely planted garden—was such a hit that Kameon acquired her first garden-design client that evening. Now the principal of Los Angeles–based Elysian Landscapes, Kameon has a list of projects that include a Marc Jacobs store, the Parker Palm Springs hotel and most recently, the Balenciaga store on Melrose Avenue.

A UCLA grad with a degree in painting, Kameon was working as a fashion stylist when she decided to change her medium to plants. By 2000, after a few successful years, she launched the Plain Air outdoor-furniture collection in collaboration with her husband, artist Erik Otsea. This spring Kameon expanded her offices with a showroom that displays the colorful, modern line.

While Kameon worked on the Balenciaga store last year, a temporary wall was erected to hide the construction. The day of the unveiling, Kameon, who designs and builds all of her projects, removed the wall and quickly planted 35 six-foot-tall pole cacti as a border in its place, just in time for lead designer Nicolas Ghesquière to see it. "Retail and high fashion are about communicating the brand's philosophy to clients, but I have to express it through the landscape," says Kameon, who notes that Ghesquière was appropriately wowed with the results. When asked how she goes about tackling such intimidating projects, Kameon offers this advice: "Start at the top, and work your way down." *—Isabella Gutierriez*

SAM DIEPHUIS

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SEEDS OF SERENITY

KATE WEBSTER

KATHARINE WEBSTER, MLA
SAN FRANCISCO

In 1987, a passion for art led New Jersey–bred Kate Webster to New York City, where she worked as a studio assistant for sculptor Jackie Winsor. Today, the graduate of Harvard School of Design applies her artful eye to compact backyards and sweeping manors throughout the Bay Area. Vestiges of her sculpting past can be seen in her creative twists on formal hardscaping—whether it's an outcropping of decorative orbs, an automatically telescoping basketball net or a series of Mondrian-esque screens made of acrylic and perforated metal.

"I want my work to be sculptural," says Webster. "I am interested in working with materials to create three-dimensional spaces." For a Sea Cliff residence, she transformed the client's open backyard into a private grassy area enclosed by concrete retaining walls, custom metal railings and gates. "I try to accentuate my clients' personalities by stretching the limits of their style in the yard, which can feel a little less intimidating than interiors," says Webster. She regularly collaborates with local contractors, including Dijeau + Poage, who helped create a blazing fire table and curvaceous seating in a spa-like backyard in Pacific Heights. She recently renovated her own Pacific Heights Victorian by adding an unexpected indoor courtyard and flooding light into her basement home office by excavating four feet of earth around it and adding windows. "I try to turn the banal postage stamp–size city yard on its head," says Webster. *—Jamie Stubblefield*

JOE BUDD

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TEN TO WATCH



SEEDS OF MODERNITY

MARCEL WILSON

BIONIC
SAN FRANCISCO

"Every project has a technological side to it, from the 3-D program we use to design it to the irrigation system we create to make it thrive," says Marcel Wilson, principal of Bionic, a landscape architecture firm in San Francisco. Wilson believes that instead of being concealed by a well-placed bush, technology should be a visible and celebrated part of modern landscape design. This may explain why his installation for the courtyard of San Francisco's Museum of Craft + Design, part of the 2008 New West Coast Design exhibition, was void of living botanicals and instead featured 400-watt solar panels, 500 fiberglass rods and exacting webs of neon-green phosphorus-coated wire that stretched across the lawn and through an existing Japanese maple, making the scene resemble a 3-D wire-frame rendering. "I wanted to break the space down to its most simple elements," Wilson says.

Wilson started Bionic shortly after the show, following an eight-year stint at Hargreaves Associates. His current project—an Ojai residence with sprawling grounds planted with blue-eyed grass, California poppies and stone-fruit trees—requires a 60,000-gallon water-catchment and storage system managed by a complex computer interface. "We live on an engineered and managed planet, and contemporary design practice has to accept that reality and make the most of it," says Wilson, who plans to apply that belief to his largest project yet: transforming the desolate and polluted Hunter's Point and Candlestick Point areas of San Francisco into a sustainable community with green spaces that will rival Golden Gate Park in scale and legacy. "I want to treat the area like a large organism; my job is to make it work, survive and contribute to the city as a whole." *—Erin Feher*

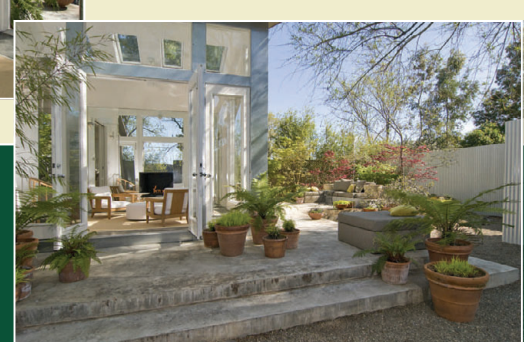
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Medallion
CABINETRY







TEN TO WATCH



SEEDS OF KNOWLEDGE

MONICA VIARENGO

MONICA VIARENGO LANDSCAPE DESIGN
SAN FRANCISCO

In the world of landscape design, the annual international garden festival in Chaumont, France, is known for pushing the envelope. So when Monica Viarengo submitted the very first garden she designed—centered around an intricate mosaic cobblestone pathway inspired by those of her native Genoa—and it was selected for the festival in 2001, she felt like her determination to study landscape design had paid off.

"I received an architecture degree in Genoa, but when I graduated in 1999, there were no landscape design programs in Italy," says Viarengo, who took courses in Copenhagen and Barcelona before going to Versailles to study with French landscape architect Gilles Clement, whose theory about "gardens in movement" encourages plants' natural tendencies to spread and grow wild. "I feel like it's a very dreamy vision, where instead of imposing an idea, you are in harmony with a specific site," says Viarengo, who moved to San Francisco in 2006 with her husband, architect Brett Terpeluk. Having met in Italy, the two collaborated on the design of the Mission District restaurant Farina, which opened in 2007. Her vision for the rooftop terrace, still in progress, includes a simple grouping of flowing grasses in tall pots. This September, Viarengo will unveil a conceptual landscape at the Late Show Gardens at Sonoma's Cornerstone, where visitors can see her artistic interpretation of the theme of global warming (details are under wraps, but the title is "Black Soul"). *—Lydia Lee*

JOE BUDD

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SEEDS OF PARTNERSHIP

DAVE AND NANCY ROCHE

ROCHE+ROCHE LANDSCAPE ARCHITECTURE
SONOMA

It took five hours, one garden expo and a legendary reggae singer to bring Nancy and Dave Roche together. It was 1999 and Nancy was at the Seattle convention center managing the Northwest Flower and Garden show. Dave, a landscape architect working for Jack Chandler and Associates, was there as part of a group of Bay Area designers invited to the event in preparation for the San Francisco Flower and Garden show scheduled later that year. "I met Nancy at six in the morning and by 11 a.m., I'd worked up the nerve to ask her for lunch," says Dave, who got his degree at UC Davis. "We went for lunch and never came back," says Nancy, who remembers dancing with David at a reggae show in honor of Bob Marley's birthday later that evening.

Though Nancy had an established career in landscaping (she studied agronomy and landscape architecture, and worked as a buyer for Sloat Gardens and plant procurer for Suzman Cole Design Associates) the two didn't consider joining forces until long after they were married. "We have complementary skills so that helps keep our marriage happy," says Nancy. "When we started collaborating on projects it was obvious that we have a very compatible aesthetic," adds Dave. Specifically, the Roche + Roche aesthetic combines unfussy design sensibilities with modern yet formal landscaping—a fitting combination for Ma(i)sonry, the Yountville tasting room and design gallery. The property has five outdoor rooms defined by bluestone pavers and a stepped evergreen hedge and is populated with native grasses, olive trees and Carolina cherry laurel. Appropriately, the Roche home/work space is a 50-year-old Sonoma farmhouse offering a similar combination of formal and informal. "We call it 'rural contemporary,' which is a good way to describe most of our projects, too," says Dave. —*Mikhael Romain*

JOE BUDD

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SEEDS OF SUSTENANCE

SCOTT SHRADER

SCOTT SHRADER EXTERIOR DESIGNS
WEST HOLLYWOOD

Imagine stepping out your back door and walking past a long table set for a dinner party, then a lounge area with a Moroccan-inspired tile floor and finally under an allée of citrus trees grounded by kitchen-ready vegetables. You've just strolled through a Scott Shrader special—his landscape designs combine chic outdoor rooms with eco-conscious plants and edible gardens. "I'm not one to do a garden just because it looks good—it has to give back," says Shrader, who attributes his bias for edible landscapes to his childhood. He grew up in Los Angeles, but spent weekends and summers planting gardens in his family's Mission Viejo summer home and harvesting bees in his father's orange grove in Fallbrook. "As a kid, I was constantly involved with the landscape," says Shrader, who recalls fishing in Mexico with his dad and bringing back the carcasses to plant as fertilizer.

Shrader got his master's degree in sustainable landscape architecture from Cal Poly and later worked for a landscape firm before starting his own company 12 years ago. He encourages his clients to plant mindfully whenever possible. "It's a great feeling to go to a dinner party at a client's house and know the vegetables came from their backyard," says Shrader.

For each project, Shrader starts inside the house and works his way out. "Laying out a garden is similar to laying out the interior of a home: The components have to be well thought out," says Shrader. "A front lawn or garden can be the first introduction to the home, so it needs to reflect the people who live inside." —*Mikhael Romain*

SAM DIEPHUIS

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SEEDS OF LEADERSHIP

IVE HAUGELAND AND TYLER MANCHUCK

SHADES OF GREEN LANDSCAPE ARCHITECTURE
SAUSALITO

Ive Haugeland (pictured on right) and Tyler Manchuck have given their Sausalito studio a fitting name. For the Smith & Hawken booth at this year's San Francisco Garden Show, Shades of Green Landscape Architecture created a geometric patchwork of grass and moss juxtaposed with salvaged wood. With a variety of commissions—from cozy verandas to public terraces to commemorative park plazas—Haugeland and Manchuck strive to make use of existing materials. Wooden panels from an uprooted fence were incorporated into a play structure for one project; shattered concrete was reused to create raised vegetable beds in another. "We like to make innovative things from the ordinary," says Haugeland, the 2008 president of the Northern California chapter of the American Society of Landscape Architects.

Having grown up on a farm in Norway, Haugeland's clean and contemporary vision balances naturally with Georgia-born Manchuck's environmental and modern sensibility. "Every project offers a new measure of sustainability," says Manchuck, a former co-chair of the green-roof task force for San Francisco Planning and Urban Research. For example, the two designed an off-the-grid San Diego residence—complete with rainwater harvesting—that respects the steep terrain and hilltop view. Manchuck adds about Haugeland, "She has a realistic perception of the soil, which helps us discover the green aspects at the bottom of everything."

"It is easy to overfill spaces," says Haugeland. "Sometimes it's better to be minimalist and bring out the locale's natural features." *—Jamie Stubblefield*

JOE BUDD

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TEN TO WATCH

SEEDS OF COLLABORATION

GEOFF DI GIROLAMO, JAMES A. LORD (NOT PICTURED), RODERICK WYLLIE, ZACH RUTZ, ALAIN PEAUROI

SURFACEDESIGN
SAN FRANCISCO

Three years ago, Roderick Wyllie and James A. Lord had just teamed up to form Surfacedesign as a side gig to their positions at separate landscape design firms. Accepting only projects that fit their desires, they soon garnered attention for their irreverent and clever residential landscape designs. They were both at transitional points in their careers, so when work began coming in like a "tidal wave," they decided to get another principal on board and go full time.

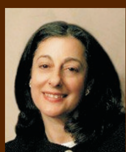
Today their five-person firm is also led by Geoff di Girolamo, a trained architect who met Wyllie when they were undergrads at UC Santa Cruz and later worked at Skidmore, Owings and Merrill. The three principals, all native Californians, had studied locally as college students but also lived abroad for a time and were determined to collaborate on larger international projects. They won a bid in 2006 for El Museo del Acero in Mexico, their first civic project. The museum now boasts the largest rooftop garden in Latin America. Currently developing a storm water–treatment system for the community of Long Bay, New Zealand, they're also working on a residential project in a tribal community on the north shore of Auckland. Nearby, they paid tribute to the local culture by transferring the entrance of Ardmore International Airport to the back of the building, where the first Maori canoes floated onto shore more than 1,000 years ago.

Closer to home, the team created an alternative to a sound wall for a downtown Los Angeles gallery—the installation featured a green wall of cardboard tubes planted to reduce freeway noise. The trio studies the environment and incorporates local culture into each Surfacedesign job. "It's about rooting the project in its historical and ecological context," says Wyllie. "We take clues from the landscape and try to consider the future sustainability of the location." —*Isabella Gutierrez*

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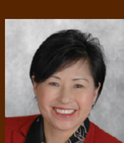
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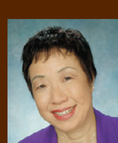
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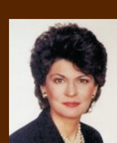
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BARDESSONO

YOUNTVILLE

When the Bardessono family emigrated from Italy to Napa Valley 83 years ago, they built their home from tufa stone quarried nearby and planted their fields to accommodate a creek that meandered through the property. Today, with the new Bardessono hotel, restaurant and spa, Seattle developer Phil Sherburne has made a destination from the land that bears the family's name and their legacy of environmental awareness. The anticipated Platinum LEED–certified property features a dramatic entryway wrapped in tufa stone salvaged from the original farmhouse. A series of water features by Seattle-based sculptor Richard Hestekind is inspired by the creek, which is still protected and has been surrounded by native plants to create a habitat for wildlife. "I wanted to resurrect the idea of life-sustaining water, and let it flow through the property," says Hestekind. "The birds have taken over. They couldn't wait for me to leave." —*Erin Feher*

PHOTOGRAPHY BY SAM TODD DYESS
JANUARY 23, 2009

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2009 NKBA Award Winners

SMALL KITCHENS

SECOND PLACE

Heidi Weeda, AKBD Custom Kitchens by John Wilkins, Oakland

To make the most of the small space and take advantage of sweeping views of the Bay, Heidi Weeda expanded the walkway between the kitchen and dining room and raised the cabinetry. For a seamless design, the same granite is used on the backsplash and countertops.

THIRD PLACE

Leslie Lamarre TRG Architects, Burlingame

Perched on a hillside just beyond the client's home, this guesthouse features a 1,200-square-foot kitchen. FSC-certified ipe flooring, recycled-glass tile, and zero-VOC paint create an eco-friendly space for cooking, eating and entertaining.



2



3

MEDIUM KITCHENS



1



2



3

FIRST PLACE

Toni DeWaal, CID, NCIDQ, CGBP, Harrell Remodeling, Mountain View

Raising the ceiling and adding a backsplash of blue glass tiles behind the sink made this kitchen a vibrant and airy space. A new island is used for both food preparation and buffet-style serving during family meals.

SECOND PLACE

Iris Harrell, CKD, CBD Harrell Remodeling, Mountain View

To create a kitchen more efficient for entertaining for two gourmet cooks, Harrell Remodeling installed state-of-the-art appliances and a long continuous countertop for ample workspace. A back-splash of slate tiles completes the elegant look.

THIRD PLACE

Nancy Lind Cooper, CKD Cooper Kitchens, Santa Rosa

To make a kitchen accommodate a family of five, Nancy Lind Cooper knew there needed to be separate areas for cooking, dining and just hanging out. She added a large island, an appliance garage and various cooking stations.









LARGE KITCHENS


1

FIRST PLACE

Kristen Totah, ASID
Studio K Kitchens and Design, Santa Cruz

In the remodel of this 1936 kitchen, Kristen Totah transformed the butler's pantry into a breakfast nook and wet bar. The island—topped with koa wood—is where the homeowner (a professional cook) can conduct cooking classes.


2

SECOND PLACE

Kristen Totah, ASID
Studio K Kitchens and Design, Santa Cruz

In this kitchen remodel, a laundry space was transformed into a butler's pantry that houses a second sink and a microwave. A new island offers more storage and countertop space, and quarter-sawn teak cabinets give the space a modern look.


3

THIRD PLACE

Shelley Bringolf Lober
Kitchens of Diablo, Danville

To separate prep space from eating space in this kitchen, Shelley Lober made two islands out of one. The demilune bar has a brown granite countertop that is mimicked in the backsplash, while a wine refrigerator and mini-bar area make entertaining easy.

OPEN PLAN KITCHENS

FIRST PLACE

Bill Reid and Esin Karliova, CID, CGBP
Remodel West, Saratoga

The contemporary home-addition was inspired by Asian-style architecture and includes quarter-sawn cherry cabinetry and yellow birch flooring.

SECOND PLACE

Lisa Sten, CID, CGBP
Harrell Remodeling, Mountain View

This light-filled kitchen got a facelift with new slate-tile floors, honed granite countertops and a glass backsplash.

THIRD PLACE

Leslie Lamarre & Lisa Rubenstein, TRG Architects, Burlingame

The bright and eco-friendly kitchen features reclaimed wood floors, LED lighting, zero-VOC paint and an open floor plan that connects to the dining and family room as well as the patio.



1



2



3


JENN-AIR

SMALL BATHROOMS

FIRST PLACE

Toni DeWaal, CID, NCIDQ, CGBP, Harrell Remodeling, Mountain View

This bathroom was upgraded with a larger shower and vanity by relegating space from a hall closet and adjacent bedroom. Iridescent glass mosaic tiles, red cabinets and black granite countertops create a dramatic palette.

SECOND PLACE

Heidi Lei Weeda, AKBD Custom Kitchens by John Wilkins, Oakland

Green crackle tiles lined with an onyx border, antique French glass sconces and a round ivory mirror dress up this main-floor powder room. The owners requested that this once-drab space be transformed into a jewel box.

THIRD PLACE

Leslie Lamarre TRG Architects, Burlingame

Strategic design transformed a small and poorly configured space into a luxurious guest bathroom. With marble floors, crackled glass tile and a shower that features a herringbone pattern, this space melds together the best of traditional and contemporary design.



1



2



3

LARGE BATHROOMS

FIRST PLACE

Patsy Zakian-Greenough, CKD, CAPS, CGBP, NCIDQ, CID, Harrell Remodeling, Mountain View

Concrete tiles, wood cabinetry and solid-surfacing material countertops give this bathroom a modern look. A new floor plan with added windows and skylights allow plenty of natural light.

SECOND PLACE

Esin Karliova, CID, CGPB, formerly with Remodel West, Saratoga

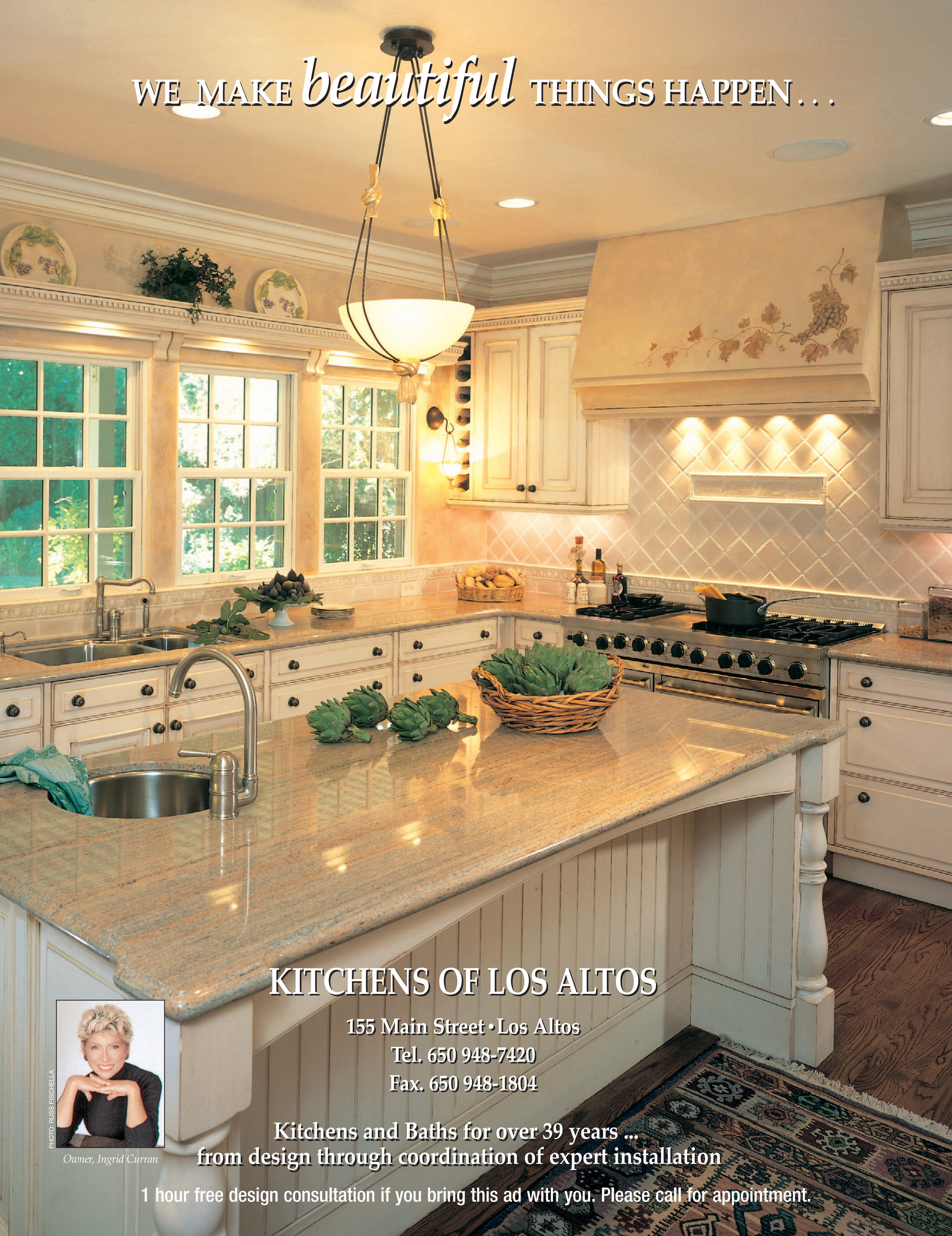
This capacious bathroom has a universal design, customized for a family of four, including one child who uses a wheelchair. The design seamlessly blends function with style without compromising the overall look.



1



2



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LARGE BATHROOMS
CONTINUED



3

THIRD PLACE

Sara Jorgensen
Harrell Remodeling, Mountain View

By swapping out a dividing wall for rectangular windows, and adding a glass vessel sink and green-hued tiles, this guest bathroom is now a sunny and tranquil retreat.

MASTER SUITE BATHROOM



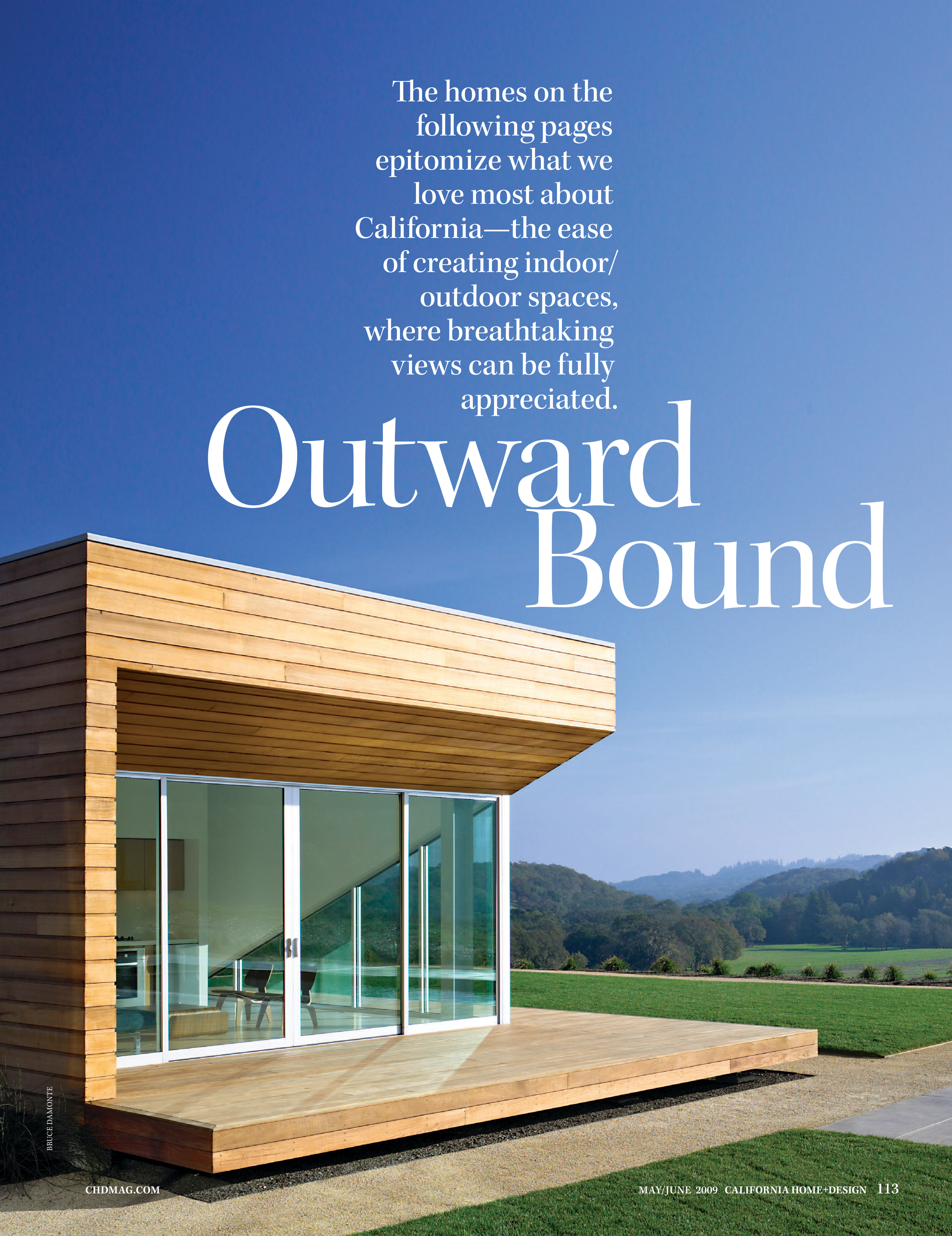
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SECOND PLACE

Kristen Totah
Studio K Kitchen and Design, Santa Cruz

This remodeled master suite now features sweeping ocean views, an exercise area and a bathroom with a steam shower and central skylight that provides abundant natural light.


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The homes on the following pages epitomize what we love most about California—the ease of creating indoor/outdoor spaces, where breathtaking views can be fully appreciated.

Outward Bound

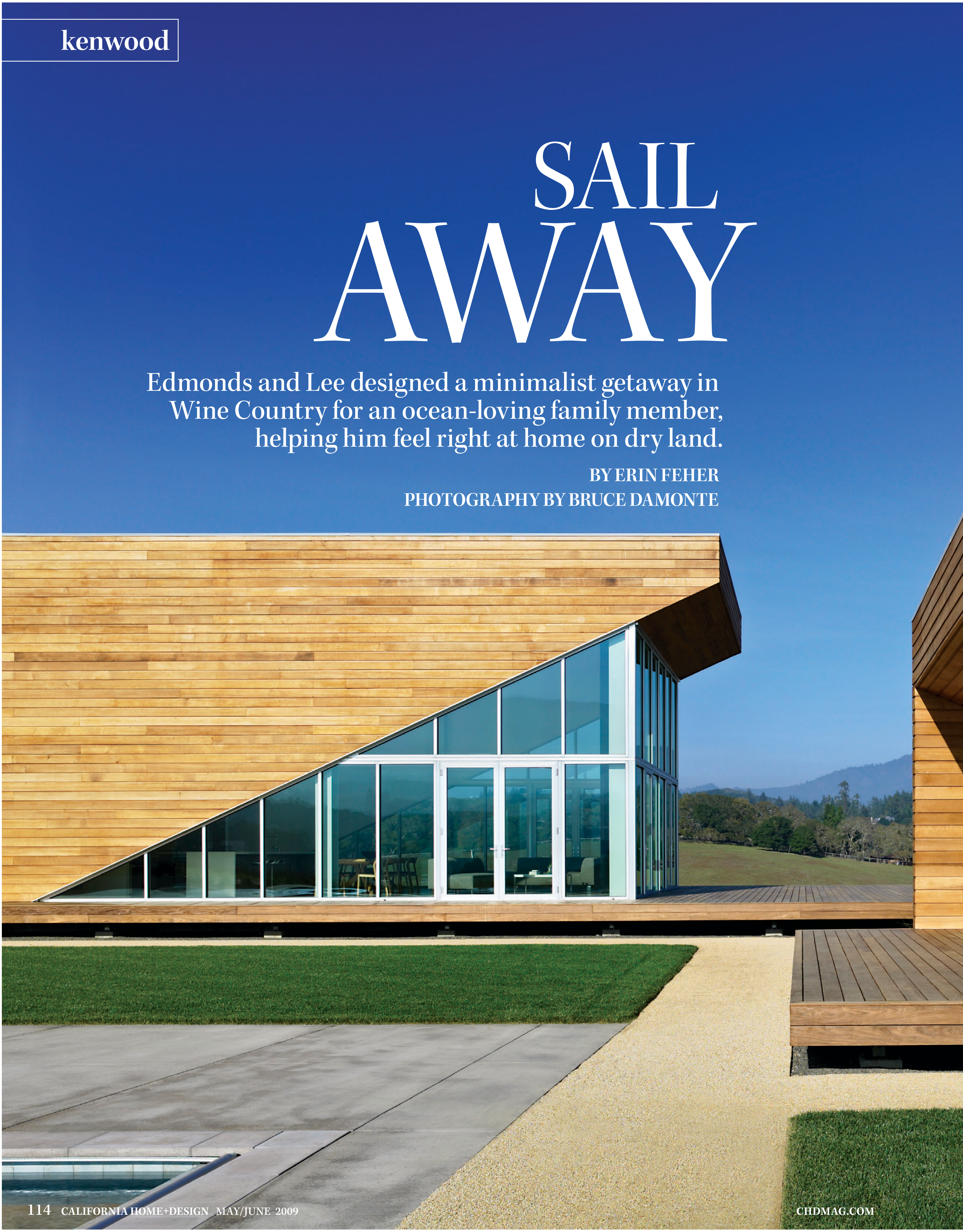
BRUCE DAMONTE

SAIL AWAY

Edmonds and Lee designed a minimalist getaway in Wine Country for an ocean-loving family member, helping him feel right at home on dry land.

BY ERIN FEHER

PHOTOGRAPHY BY BRUCE DAMONTE



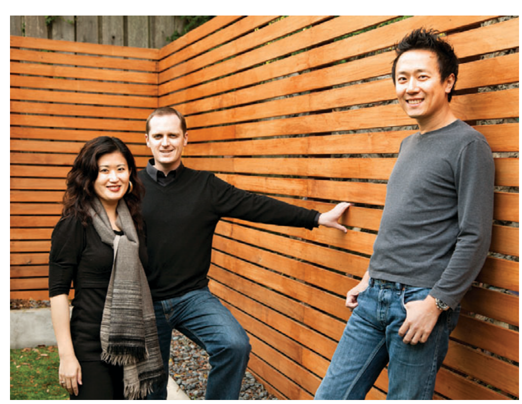


Vivian Lee and Robert Edmonds (pictured at left) designed a unique home in Kenwood for Vivian's brother, William Lee (pictured at right). "I may be biased, but he was one of our most enlightened clients," says Vivian.

When William Lee takes a seat on the low, floating deck surrounding his new Sonoma County home and dangles his feet off the edge, he can almost smell the salty sea air. Before putting down roots in the Bay Area, William spent two years living on a sailboat and seeing the world. In between adventurous trips to the port cities along the coasts of France, Italy, Japan and Australia, he filled many days with no greater activity than hanging his feet off of his boat's teak deck into the sea. "I really wanted to bring that experience to land," says William, who found early success as a computer programmer and venture capitalist and decided to build a weekend retreat that was worlds away from his urban San Francisco home.

His days on the water nurtured a unique sensibility in William, who sought a getaway that combined the innovation and aesthetics of the city with the beauty and pacing of the countryside. When he found the remote, 40-acre Kenwood location, he knew he had the countryside part covered. And a couple of the people who know him best—his sister, Vivian Lee, and her husband, Robert Edmonds, partners in the San Francisco–based architectural firm Edmonds and Lee—were able to help satisfy his need for contemporary design. "This was really a project 30 years in the making," says William, referring to the experiences and influences that he and his sister share. "They knew exactly what I wanted."

What Lee wanted was realized as three detached rectangular boxes set around a central courtyard, a design that Vivian says is reminiscent of a traditional Chinese home. The





structures' strong geometric lines and simple yet bold material palette of cedar planks and glass are dramatic additions to the rolling, green landscape. The boxes consist of the main house, a garage (with a roof covered in solar panels to heat the pool) and the guesthouse, which includes a bedroom suite with floor-to-ceiling windows forming two of the walls. "The guest bedroom is my favorite bedroom on the property," says William. "You go to sleep looking out at the stars—it feels like you are camping." Vivian admits the space's impressive view might not be a coincidence. "I knew that room was where Robert and I would probably end up staying when we came out to visit," she says with a wink.

The main house is dominated by a large, double-height communal space comprising the living room, kitchen, dining room and family room. "We placed a priority on this space," says Robert, who upped the wow factor by using glass for three of the room's four walls. "Because we usually work on projects in the city, we really wanted to take advantage of this opportunity to work in 360 degrees. Instead of just two facades—front and back—we had to address all four sides. This allowed us to be much more creative with the architecture and to think of the buildings as sculptural objects set upon a blank canvas."

For both the architects and their client, the natural beauty of the site wasn't just something to be admired from behind crystal-clear panes of glass. Directly connected to the modern, light-filled interiors are versatile and ever-changing





The main house's central space features double-height ceilings, three glass walls and an open plan that includes the kitchen and living, dining and family rooms. The theme of transparency carries through to the fireplace, which is shrouded in perforated metal.

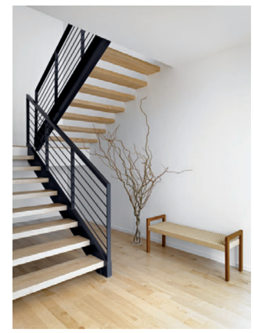


"It was clear we weren't going to build a Tuscan villa," says Robert Edmonds. "It would have been a disservice to both Sonoma and Tuscany." Instead, Edmonds and Lee designed three contemporary structures that didn't disrupt the exsisting topography.





The repetition of rectangular masses in the kitchen (above), stairwell (right) and bathroom (below) reinforce the home's angular design, which nevertheless flows into the surrounding rolling hillsides. "We all share an aesthetic preference for clean lines," says Vivian about her family.





outdoor areas that have served, at one time or another, as living room, dining room, dance hall, nature retreat, children's playroom, cocktail lounge and campsite. "I felt all the rooms should be accessible to the outdoors," says William.

"From dusk till dawn, the outdoor spaces are different. In August, a foggy morning in the northeast courtyard is completely different than midday by the pool," explains William, who says that just a month after the home was completed, it was the site of a friend's 140-person outdoor wedding. "There were completely different areas designated for the rehearsal dinner, the pre-wedding reception, the ceremony and the post-wedding party—there was even a dance floor on one of the decks and a girls' night out by the pool the night before."

Both the guesthouse and the main house



Edmonds and Lee arranged three similarly styled structures—the main house (right), guest quarters (left) and garage (center)—around a courtyard with a pool, generous decks and minimalist landscaping including gravel paths and a square of lawn.



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are wrapped entirely in floating ipe decks that hover two feet above the ground and, depending on the occasion, double as bench seating, impromptu tabletops or the decks of imagined, stationary sailboats. The southern courtyard, which receives the majority of the afternoon sun, is where the pool is located, while the northeast courtyard takes advantage of morning light with comfy outdoor seating and side tables.

The design choices both indoors and out were dictated by William's view that his home should be a haven rather than a showpiece. The interiors are a mix of classic midcentury pieces and contemporary staples from retailers such as Room & Board and Design Within Reach. The landscaping, also executed by Edmonds and Lee, features low-maintenance native plants and grasses. "We wanted to leave the site as close as possible to the way we found it," says William, who was most impressed with Edmonds and Lee's design of the driveway, which is a long and winding ascent through the hills to the house. "To present the design to me, they made a movie of what the drive up to the house would look like—I was sold immediately," he says.

Upon arrival, one is struck by the juxtaposition of the rolling hills and the arrow-straight lines of the three structures, yet there is something undeniably organic about the scene. "While all three of us share an inclination for clean lines, William is not into subtle simplicity," says Vivian. "I knew my brother would want to make a bold statement."



THE NEW VINTAGE

BY MIKHAEL ROMAIN

PHOTOGRAPHY BY MATTHEW MILLMAN

Taylor Lombardo Architects and interior designer Martha Angus combined clean-lined spaces with handcrafted furnishings for a family home in St. Helena and Silver Oak Cellars in Oakville.



Kary Duncan discovered the concrete-topped table and handmade dinnerware at The Gardener; she then had ceramicist Lisa Neimeth make plates to synchronize with the shades of orange and green in the St. Helena home.





When David Duncan's real estate agent called to say he'd found the perfect house in St. Helena, David dropped what he was doing and got on a plane. It was May 2002, and David and his wife, Kary, were moving their family of four (including a 3-year-old son and 18-month-old daughter) from Colorado to California. David would be taking over as president of Silver Oak Cellars—a family business since 1972—in less than three months, and having already looked at nearly 60 homes from Calistoga to Napa, he was ready to act quickly. The next morning, all it took was a few steps through the front door to confirm his agent's appraisal. "I called Kary and said, 'I found the house we're going to live in,'" says David. "I hadn't even gone upstairs or into the master bedroom, but I saw the view and the backyard and I knew this would be a great spot to raise our kids." Within three hours, the Duncans made an offer that was accepted.

Though they loved the location and the sprawling backyard, the country-cottage style of the house—stucco walls and mismatched wood floors—wasn't a fit for their contemporary aesthetic. "We lean toward a more modern, clean-lined style. But we wanted to keep the house's Wine Country vernacular, so we went for a happy medium of contemporary country," says Kary. By the time they moved into their newly remodeled



For the family room, Angus found a vintage Knoll bench upholstered in green Hermès leather, which sits beneath a painting passed down from David's stepmother. A rustic table and Eames plywood chairs make up the kids' craft corner.



home nine months later, the family had expanded with the arrival of a new baby.

The Duncans were no strangers to renovation. Having met as undergrads at Notre Dame, they moved around the country for graduate school (Kary is a physician and David has a business degree), remodeling houses from Denver to New Haven. This time around, the couple contacted interior designer Thomas Bartlett—who introduced them to Maurice Lombardo of San Francisco's Taylor Lombardo Architects. "They wanted something their family could grow into—a casual family atmosphere, nothing too formal, just a place where they could entertain," says Lombardo.

The Duncans' laid-back aesthetic is communicated right from the front door. Concrete floors lead to the living area, where Lombardo brought natural light to the center of the house by popping up the roofline with a shed dormer and adding tall windows in the stairwell. A greater connection to the backyard—which features a garden, pool, trampoline and swing set—was created with new French doors at the back of the house. On the patio, a covered dining area with a wood-burning pizza oven and a long table is perfectly suited for dinner parties and birthday celebrations. "Maybe it's the Colorado part of me, but I love the openness of our house," says David, who grew up in Denver. "The backyard is my favorite."

Though the remodel was completed quickly, the haste of the move and David's new position left little time for redecorating. The family's furniture, transferred from their former home, was in need of an update, so Kary met with interior designer Martha Angus. "Kary is definitely the tastemaker in the family; I came in to help her find some



FOR TAYLOR LOMBARDO'S 8 WINE COUNTRY FAVORITES: CHDMAG.COM/PRO-FILES

ABOVE: Marble countertops in the U-shaped kitchen exemplify the Duncans' contemporary country aesthetic. LEFT: Angus had a custom dining room table made to match the 1970s Michael Taylor chairs. BELOW: French doors off the living room lead to the patio.





Kary, who likes abstract paintings and sculptures, discovered the artwork above the fireplace at a gallery in Palm Springs. She found the sculpture on the table, which she calls "The Three Amigos," in Mexico.





ABOVE: Chai, the Duncans' miniature Schnauzer, naps on the sunny window seat in the master bedroom. LEFT: Interior designer Laura Rombauer created the kids' office from extra attic space. BELOW: Concrete floors in the entrance lead to the living room and sunlight streams in through the new windows in the stairwell.

"We lean toward a more modern, clean-lined style, but we wanted to keep the house's Wine Country vernacular."

unique pieces," says Angus, who tracked down a set of 1970s Michael Taylor Klismos dining chairs and had a custom rectangular farmhouse table made to match. The Duncans collaborated with Angus on the furnishings in most of the rooms, but art selection was Kary's territory. The artwork throughout the home is a mix of work by Napa artists and photography collected from the couple's travels. "I have an affinity for sculpture and abstract figures," says Kary, who found the painting in the entryway at an artists' warehouse in Paris.

In 2006, the Duncans were finally settled in their St. Helena home when a phone call one fateful February morning launched yet another renovation story. David describes the events that preceded the fire that burned down the Oakville winery as "the perfect storm": It was a windy morning, and a Dumpster filled with cold fireplace ashes and wet grass clippings began to smolder, fueled by piles of empty cardboard boxes. "When an 80-year-old dry-wood building catches on fire, it burns fast," says David, whose father, Ray, bought the dilapidated dairy farm in 1972, rebuilding the winery facilities in 1981 but keeping the original barn. "It was a really difficult day. The Oakville winery is the heart and soul of Silver Oak.





"Our main design parameter was that the new space pay tribute to the old Silver Oak."

It's where we've always been and where we plan to stay."

After the initial devastation of the fire cleared, the Duncans discovered the silver lining—they could rebuild the facility with the knowledge culled from 35 years of winemaking. "Our main design parameter was that the new space pay tribute to the old Silver Oak," says David. Though they considered submissions from other firms, the Duncans needed a design team they could trust, so they again hired Taylor Lombardo Architects and Martha Angus. "We weren't trying to make a grand departure from the old winery," says David. "We are proud of who we are."

Efficiency was the first order of business for architect Tom Taylor. The winery's original layout had been cobbled together: The hospitality building was connected to the old dairy barn, which was used for barrel storage, and the wine-production facilities were adjacent under a pavilion. Additionally, the buildings were on a floodplain, and had flooded three times in 35 years. "Reorganizing the site allowed us to have more open space and orient each space toward the views," says Taylor, who raised the winery five feet above the floodplain and moved an iconic water tower 12 feet to a central location. An important element for the redesign was connecting the hospitality building—which houses the tasting room, history gallery and conference rooms—with the production facility. The two are now connected by a west-facing courtyard. "We wanted the design to reiterate that this is a working winery,



The Duncans wanted to retain the essence of the original Oakville winery while adding modern amenities. The hospitality building features hand-quarried limestone reclaimed from an 1893 flour mill and 1,464 solar panels that provide clean energy.





Exposed steel and glass walls in the refrigerated wine-storage room bring a modern feel to the tasting room. Two stained glass windows were salvaged from the original winery and two more were made, by the same Napa Valley artist, for the new space.

grounded in the earth," says David. "It's about agriculture."

The materials used throughout reflect the winery's connection to its history as well as its future. The hospitality building's timber-frame roof and hand-quarried limestone walls, reclaimed from a flour mill in Kansas, articulate a timeless look. Inside, exposed steel along the stairway and glass walls in the conference room bring a modern feel. In the production building, galvanized metal panels along the walls and ceiling and dark-tinted concrete floors give the space an elegant industrial look. Built with a 50-year plan in mind, the spaces in the 65,712-square-foot winery allow plenty of room for future expansion.

Angus came to the project in the later stages, again teaming up with Kary to find unique furniture for the space. In the waiting area, four Le Corbusier club chairs upholstered in paprika-colored leather are arranged with side tables fashioned from old





ABOVE: The glass-box conference room and the waiting area appear to be floating one floor above the tasting room. RIGHT: In the 1970s, Silver Oak Cellars was one of the first wineries to use American oak wood for its barrels instead of the standard French oak—it's now a hallmark of the brand. OPPOSITE: The bar in the tasting room is made of oak reclaimed from an 1820 barn; artist Boris Khechoyan carved the Silver Oak logo that hangs behind the bar.



docks, while a 17th-century Spanish sacristy chest serves as a sideboard. "David said he wanted pure and honest design, nothing too trendy. He essentially said, 'Give me design that will last 30 years,'" says Angus. "It was a tall order. I tried to think back about what's been acceptable over the last 30 years and what will remain good looking and timeless going forward, and that's how we approached the project."

Angus commissioned sculptor Harry Siter to build both the round coffee tables and the wood conference tables upstairs in the hospitality building. The glass-walled space is a representation of the Duncans' design edict throughout both their home and the winery—a clean-lined blend of modern materials with handcrafted furnishings and an emphasis on open and inviting spaces. "The home and winery have wide open spaces and lots of natural light," says David. "It's not anything fancy or over the top. It's what we're comfortable with." ■



let the sun



A bamboo-framed mirror and floral printed pillows bring the outdoors into the living room. Colorful surfboards lean in the corner, redefining artwork. “Those are the boards the family uses,” says Trout. “They would never do anything just for show.”

shine in

When a former pro athlete and his family called on Michele Trout to build their dream house, there was only one motto: Home is where you hang your surfboard.

BY JODI BRYSON
PHOTOGRAPHY BY JOHN ELLIS

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The lush lot was the Kleins' favorite part about the property, so designer Michele Trout (above, left) and landscape designer Molly Wood made the most of all the outdoor spaces, front and back.

The story starts in Atlanta—nowhere near excellent waves—nearly 16 years ago on a day so hot that then–NFL Falcon reserve quarterback Perry Klein was negotiating his six-foot-three-inch frame into an inflatable kiddie pool. "What are we *doing* here?" the Malibu-raised surfer joked to his Orange County–born wife, Cari. With a garden hose as their only water-sports gear, the California couple realized their days in the humid, landlocked South were numbered. "I remember Perry, lying in that baby pool squirting a hose on himself, and it was a turning point," says Cari. "When you know what it's like to live on the coast in California, there is no comparison."

After Perry spent two years playing for the Falcons, the Kleins returned to their roots. Once back in Southern California, they began looking for a house with views of the ocean. Now home is a Hawaii-inspired beach bungalow with stop-and-breathe views of the cliffs of Pacific Palisades. "We had noticed this house during one of our walks, but it was really junky," remembers Perry. "Then our friend, Jennifer Nicholson, bought it out from under us."

As luck would have it, Jennifer (daughter of actor Jack) sold the house to the Kleins one year later, throwing in a set of architectural drawings that she had commissioned for a proposed renovation. The plans were for a large house, but the Kleins' priorities were not about square footage. Size certainly mattered, but what was of paramount importance was scale. The house didn't need to be sprawling; it just needed to work for the couple and their two children (son Chase, now 14, and daughter Hannah, 11) as well as the frequent, spontaneous and often sandy-footed visitors: surf buddies, teammates and friends.

The Kleins called on a family friend—designer Michele Trout of local design firm Bonesteel Trout Hall—to make their dreams of a sunny, open and well-fitted home a reality. "Perry and Cari are athletic, outdoorsy people, and I wanted to



The backyard, with its banana trees and trumpet flowers, feels as tropical as the interiors. An upholstered daybed and a black-bottomed pool inset with river rocks add to the Hawaiian atmosphere.





In the name of practicality, the bench seating in the breakfast nook was upholstered in stain-resistant Sunbrella fabric. Throughout the kitchen, subtle green accents add a touch of freshness.

capture the outdoors and bring it in for them," explains Trout, who has known Perry as a neighbor for eight years. "I knew they wanted something that would suit the sunny days and also be cheerful during a typical overcast beach day."

Trout's biggest challenge was to successfully blend Cari's traditional taste with Perry's contemporary style. She also needed to customize everything for her clients' height (Cari stands six feet tall) and lifestyle: Every room needed to be able to withstand wear from wet feet and swimsuits, sand, salt and sun. "Cari's main concern was the view—she wanted bigger windows, French doors and an open floor plan," Trout says. "Perry has more of a passion for design, and he didn't want anything fussy or fancy. He described his concept as 'modern Hawaii but funky,' a place where everyone would be comfortable hanging out."



Instead of furnishing a formal dining room, Trout used her clients' inherited dining table to anchor a versatile entertaining space, where chairs from Shine Home upholstered in natural hemp with nailhead detailing are paired with an industrial lamp.

"Everywhere you look, you see how the ocean and sky are part of the design."

Trout took Nicholson's renovation plans and tweaked them, essentially taking the house down to the studs. The team built a smaller, three-bedroom house based on a traditional two-story Hawaiian plantation model, with a central hallway, front porches upstairs and down and a wide-pitched green tile roof. "But then I looked at the house and said 'Guys, this is way too boring,'" Trout recalls. "So we added industrial lights and powder-coated the door and all the exterior accents orange." Somewhere between shiny and matte, the finish boldly holds up to the elements.

Whatever the season or occasion—huge waves, a birthday, the holidays—Perry and Cari describe their home as a party house. To welcome guests, Trout constructed a fire pit, positioned a cool bamboo bar, and provided plenty of space to lean bikes on the front patio. In the backyard, landscape designer Molly Wood created a lake-like black-bottomed pool that seems to flow right into the house. A raised infinity-edge spa spills into the pool while a daybed provides a comfortable retreat from the afternoon sun. The multitiered poolscape and surrounding dense foliage combine to resonate the Hawaiian resort feel. It's inviting, glamorous and earthy, and almost begs a guest to have a swim and later, maybe a nap.

Whether one enters the house from the pool or from the beach, the bursts of color and an abundance of natural light offer a crisp first impression. Glass doors throughout the interior take full advantage of the light and create bright, airy rooms that capitalize on the views out to the horizon. "Everywhere you look, you see how the ocean and sky are part of the design," says Trout.

The view is best captured in the master bedroom, where the Pacific wraps itself around a wall of tall windows with glass doors that often stand open. The walls are sided in



"It's a seamless blend of traditional and contemporary, and it feels very beachy but also interesting and uncluttered."

In the family room, a wall of windows looks out to the pool. Since it's open to the kitchen, it needed to be a casual spot for entertaining overflow, so Trout added teak built-ins and used brightly colored upholstery that would disguise wear and tear.

white-painted board and batten so as not to upstage the ocean. "I think the board and batten is such a pretty detail that I rarely see in interiors," says Trout. Her signature palette of crisp greens, blues and neutral woven floors adds to the simple allure. "This room is breathtaking, but my favorite is the master bath," Trout says of the enormous sparkling blue-tiled space. "It's also Cari and Perry's favorite room, probably because I raised the sinks by five inches."

Downstairs, the kitchen and family room have an open floor plan banked by wide windows framing the pool. The kitchen counters are standard height, but the glass-fronted cupboards stretch high for Cari, who jokes, "No one can get their own glass of water at our house." Upholstered furniture is de-emphasized in favor of wood, metal, bamboo, stone and other natural materials that can take the wear of water, sand and salt. Trout used scaled-down pieces throughout, particularly in the common areas, to create more space for her taller-than-average clients. A long orange midcentury sofa defines a wall of the family room, where two cheerfully upholstered chairs complete the vignette. Nearly clutter-free, the decor is accented with framed photographs and succulents that Trout cuts short to display on the kitchen table or built-in shelves.

The family room stretches to the never-formal living room, which opens to the front patio. "Perry and Cari entertain all the time, so I put glass doors between the living room and the family room because I wanted them to be able to close this room off," says Trout. The living room has the most beachy feeling in the house, with a contemporary tropical aesthetic. A large hibiscus print appears on both the sofa pillows and a custom black-and-ivory coffee table. "If I can't find something, I have it made," says Trout of the coffee table. "In all my designs, I try to place at least two pieces of black in each room."

The dining room reveals more beachy, elemental materials and has a more contemporary appeal. Furnished entirely in white, it feels more formal—but there's still room for getting



comfy around the large lacquered table. "Perry and Cari wanted me to incorporate some of their family furniture into the design," says Trout. "But I felt like this room was too conservative, so I balanced the traditional table with an industrial light fixture. One thing I'm never trying to do here is be pretty. Pretty isn't the goal."

ABOVE: The master bedroom, with its board-and-batten walls and wide balcony, feels like a sleeping porch. RIGHT: The spacious master bath has room for an extra-tall vanity and a teak wardrobe.

When the Kleins moved from Atlanta to the surf and sun of California coastal living, they openly hoped that the private road they walked on those first warm evenings back home would become their mailing address. Now, from their bed, they can hear the waves rolling in. Their kids swim in a beautiful backyard pool and the garden hose is used only to water the papyrus on the front lanai.

"Of all the houses I've ever done, this is by far my favorite," says Trout. "I feel like it's a seamless blend of traditional and contemporary, and it feels very beachy but also interesting and uncluttered. I love this family, and I love this house."





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BY MIKHAEL ROMAIN PHOTOGRAPHY BY SEAN DAGEN
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ROOM WITH A VIEW

The bold yellow AST chenille on the sofa is available at McRae & Company; the orange square pillow is Groundworks' Paisley in melon, available at Lee Jofa; the pink-striped fabric on the bolster is Hable Construction's Tides in Jaipur, available at De Sousa Hughes; the cube is Sina Pearson's Palm in aqua and celadon, available at Enid Ford.



BOWLING GREEN

The club chair is upholstered in Groundworks' Masai Mara giraffe-print fabric in lime; the softly colored ikat stripe on the pillow is also from Groundworks, available at Lee Jofa; the pillows on the ground are made from Highland Court's faux raffia collection, including Sylvie (fringed pillow), Liliane (floor cushion) and Perrine (accent on throw pillow) all in leaf and available at Duralee.



PILLOW TALK

Front to back: The floor pillow is covered in Georges in papaya, from Highland Court's faux raffia collection and the retro-inspired Arches in orange is from Trina Turk's collection for Schumacher, all available at Duralee; the chenille No Bones About It on the floor pillow and light gray Giraffe Trails stripe on the throw pillow are from Perennials, available at Shears & Window; the green velvet on the throw pillow is LuxSoleil in spring from Silver State Fabrics; the bolster is covered in Sina Pearson's Palm in melon, which is available at Enid Ford; the zebra-print chenille is Groundworks' Mnyama in cocoa, available at Lee Jofa.



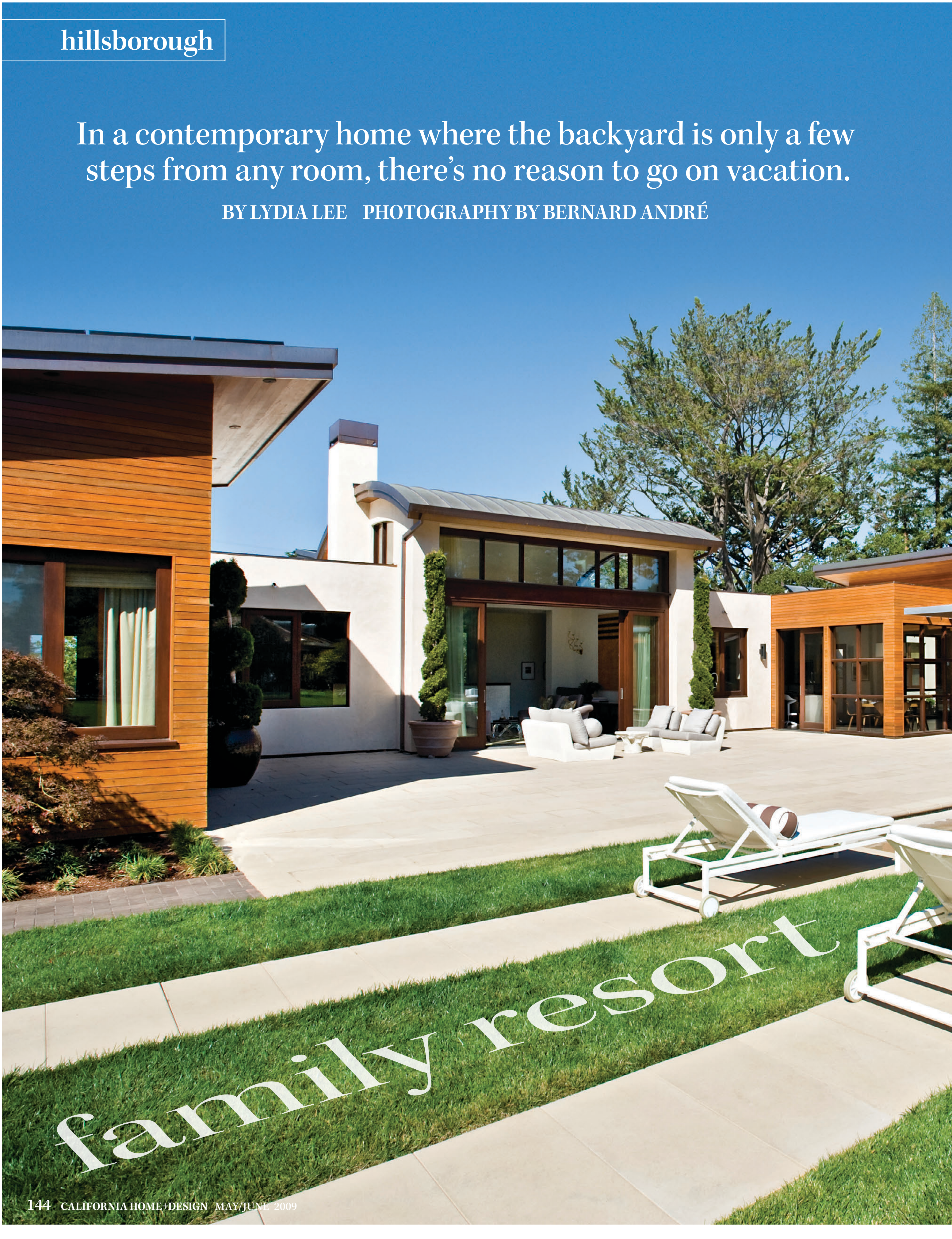
LOVE LOVESEAT

The sofa is upholstered in Hable Construction's brightly colored Big Beads in Miami, available at De Sousa Hughes; the vibrant geometric print on the pillow is Bamboo Forest in parrot from Trina Turk's collection for Schumacher, available at Duralee. *See Resource Guide, p. 154.*

family resort

In a contemporary home where the backyard is only a few steps from any room, there's no reason to go on vacation.

BY LYDIA LEE PHOTOGRAPHY BY BERNARD ANDRÉ





"We kept saying, 'What can you picture yourself driving up to every day?'" says Lisa Rubenstein, whose house is clad in FSC-certified ipe wood. Because the family was building a large home, it was imperative that every possible element was green.

On a brilliantly sunny and warm Labor Day last September, Lisa and Michael Rubenstein hosted a gathering for 20 families in the backyard of their new Hillsborough home. The events included a costumed relay race, a water-balloon toss and a Jell-O eating contest. "It was like an amazing family Olympics," says Lisa. "As they were leaving at the end of the day, kids were saying that this was the greatest party they'd ever been to."

It's the kind of celebration that this house was designed for: With its broad layout and views of a sleek pool set into a seemingly endless carpet of emerald grass, the house has the feeling of a vacation getaway. There's a full complement of resort activities, including a mini-golf green and paddle-tennis court for the kids and a bocce ball court for the adults. Spectators have front-row seats on the patio, where a Michael Taylor sofa and chairs, upholstered in gray outdoor fabric, invite guests to lounge.



The house's slim cross-section (just 35 feet from front door to back patio) helps bring in natural light and cool breezes. Extra-wide hallways without thresholds were designed with son Ben in mind and add to the openness. "You don't have to walk far until you see another patio," says Grange.

The family's life is centered on the pleasures of socializing indoors and out. "We always have people around," says Lisa, the busy mom of Ben, 8, and Lily, 6, and an interior designer whose company is called Real Rooms. "We wanted a place where people could walk in and immediately feel at home—where you don't have to worry about the kids running around with juice boxes."

Their son Ben, who uses a wheelchair, inspired the Rubensteins to think about a single-story home. After briefly considering shoehorning an elevator into their two-story San Mateo Park home, they began searching for a large level lot where they could have the same square footage on one floor. Once they located the nearly two-acre property, a friend referred them to architect Randy Grange, the principal of TRG Architects. In his 14 years of building large estates up and down the Peninsula, Grange had developed a knack for updating the traditional look of Colonials and Tuscan villas and opening them up to the light and outdoors with strategically placed windows, oversize French doors and other architectural sleights of hand.



But the Rubensteins' project was quite different. Not only was contemporary architecture a better match for their casual sensibilities ("We asked ourselves, 'What can you build that doesn't look like it's trying to be old?'" says Lisa), the Rubensteins also had a modern-day interest in green building. While they decided to keep their house similar in square footage to other Hillsborough properties (6,000 square feet), in part to maintain its resale value, they felt it was important to invest in sustainable materials and alternative energy sources—including one of the area's first geothermal systems. Taking advantage of the stable temperature deep underground, the technology is an extremely efficient and reliable way to heat and cool a house, though it takes a while to pay for itself in mild climates like California.

"Michael was always driving the green innovations," says Lisa about her husband, a Silicon Valley

entrepreneur. His ideas for the house included installing solar panels, sourcing materials within 100 miles, using a gray-water irrigation system for the native landscaping and adding enough electricity to the garage to power their cars in the future. His enthusiasm inspired the team to go further.

"It was a dream project on many fronts: the design, the sustainable aspects, the clients and the level of detail to which they were willing to take everything," says Grange. He began designing a low-slung house that would bring together all the Rubensteins' requirements, as well as win approval from the neighborhood planning commission, whose members were divided over the newcomer in their midst. Ultimately the commission signed off on a distinctively modern structure, clad in the warm hues of FSC-certified ipe wood and lime plaster. "It's a soft, natural contemporary with no hard edges," Grange says.

With hundreds of square feet of patios, the house is

BELOW: One accent wall in the dining room is covered in a metallic floral wallpaper by Romo. RIGHT: The same wallpaper was used in the butler's pantry. BOTTOM: Reclaimed oak floors in the kitchen offer a rustic counterpoint to glass mosaic tile and mercury glass pendants.











The library (above) and the living room (left) both overlook the backyard, and share a double-sided EcoSmart fireplace. In the library, two mismatched chairs from Todd Hase are covered in lemon yellow. The living room seating was given the same treatment using gray mohair.

truly an indoor/outdoor home, which is what the Rubensteins had in mind. As a guiding concept, they asked Grange to wrap all the living spaces around a central courtyard. "It was one of the tougher things, because there were so many rooms they wanted to look out onto this courtyard," says Grange. "But almost every room does connect to it." In the U-shaped layout, the bedrooms are in the west wing and the family gathering spaces are in the east wing, with the living and dining rooms in between. Grange gave the few rooms that don't open directly onto the courtyard their own outdoor spaces: Lisa's office has a small terrace where she holds meetings, and the kids' play area opens onto an outdoor living room, playfully outfitted with Philippe Starck's Bubble Club sofa and armchairs.

Lisa's love of eclectic design continues through the interiors, the result of a collaborative effort with Leslie Lamarre, the principal interior designer at TRG. Lisa favors modern lighting fixtures such as the Cellula chandelier over the dining room table, and on the white walls are works by Warhol, Rauschenberg and Lichtenstein from the collection that she and Michael have put together over the years. But her vision is less about the rigors of modernism and

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more about an unexpected mix. The furniture is a blend of transitional pieces and curvy antiques accented with exuberant notes of Hollywood Regency glam—including a gilded console in the hallway and an overscale damask rug in her office. Even the humblest of spaces, the mudroom, gets a charming treatment: It's wallpapered in a cinnabar trellis pattern and the ornate design has also been carved into the doors of the cream-painted cabinets.

ABOVE: Architect Randy Grange stands in front of a poolside pavilion topped with a grass roof. Once curtains are added, it will be yet another space for alfresco entertaining. RIGHT: Lisa Rubenstein and her children, Ben and Lily, enjoy their outdoor rooms every day.

The kitchen and baths keep in tune with the modern rhythm, deftly echoing each other with a similar dynamic pattern of tiny Ann Sacks tiles. In the bathrooms, the mosaic is executed in bright ceramic tiles; in the kitchen, it's made up of subtle shades of marble. Ben's spacious bath features a countertop that is open beneath for wheelchair access, as well as grab bars that let him pull himself up easily.

Since they moved in a year ago, the Rubensteins have tested their house's capacity to accommodate everyone and everything: In January, they held a school fundraiser for 125 people, and summer will bring an even bigger 2009 family Olympics back to Hillsborough. "We call it the 'Ruby Resort,'" laughs Lisa. "We always seem to be filling it up."



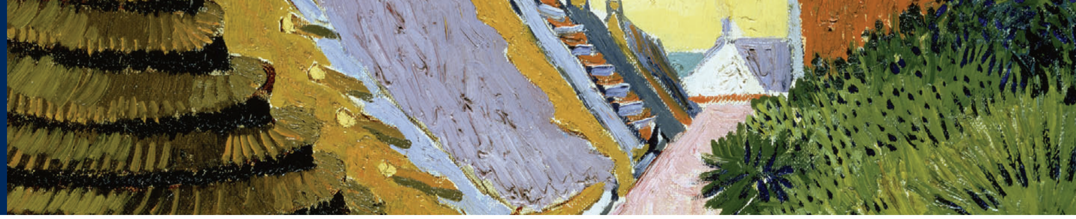
PORTRAITS: JOE BUDD



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MAY 17 SU 7PM

RICHARD BONA AND LIONEL LOUEKE

YBCA Forum

Cameroonian bassist Richard Bona and Beninese guitarist Lionel Loueke join forces for this exclusive West Coast date, taking the next step in an extraordinary creative journey to forge a new "world-jazz" sound rooted in similar life paths. Certain to be one of the most memorable pairings of 2009.

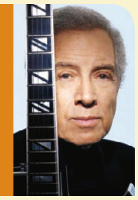


MAY 22 F 8PM

KENNY BARRON TRIO

Herbst Theatre

Kenny Barron is a revered master who has helped define the modern jazz keyboard tradition across four decades in stints with Dizzy Gillespie, Freddie Hubbard and others. In his creative prime at 65, Barron remains a true disciple of the piano trio format, as evidenced on 2008's *The Traveler*.




MAY 23 SA 8PM

KENNY BURRELL QUARTET
RUSSELL MALONE QUARTET

Herbst Theatre

The living embodiment of the straight-ahead jazz guitar tradition, Kenny Burrell shares a double bill with guitar ace Russell Malone and his blazing young band.



MAY 24 SU 7PM

BATTLE OF THE BANDS
GLENN MILLER ORCHESTRA VS. TOMMY DORSEY ORCHESTRA

Davies Symphony Hall

A double-barreled blast from the past brings together two of the Swing Era's most beloved orchestras in an affectionate—but fiercely contested—battle of the bands. The Dorsey and Miller orchestras will share the stage, fighting it out for top honors with their enduring repertoires.




MAY 29 F 8PM

ROY HARGROVE AND JAMES CARTER

Sacred Space at Grace Cathedral

The explosively talented trumpeter Roy Hargrove and reed expert James Carter craft sets designed around the unique sonic properties of Grace Cathedral. One more inspirational chapter in the uplifting Sacred Space series—another SFJAZZ exclusive.



MAY 30 SA 8PM

THE ROOTS

Davies Symphony Hall

One of the world's most innovative and progressive hip-hop groups, The Roots is also among the most invigorating bands touring today. Basing their sound on live instruments informed by jazz and rock rhythms, the group now serves as the house band for *Late Night with Jimmy Fallon*.



MAY 31 SU 2PM

MARIA VOLONTÉ TANGO JAZZ ENSEMBLE

Florence Gould Theatre, Legion of Honor

María Volonté's 1996 debut *Tango y Otras Pasiones* was named one of the top 100 tango recordings of all time. The singer-songwriter's recent music softens tango's jagged edges with lilting bossa nova rhythms and lush jazz harmonies, while retaining the music's essential passion.



JUN 6 SA 8PM

KIM NALLEY
THE SONGS OF NINA SIMONE

Great American Music Hall

Kim Nalley has distinguished herself internationally with a beguiling combination of sass, soul and smarts. Her dramatic presence, stylistic breadth and technical skill (having a 3 ½ octave vocal range) shine in this tribute to Nina Simone.

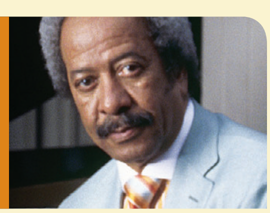


JUN 19 F 8PM

HIROMI'S SONICBLOOM
WITH DAVID FIUCZYNSKI

Herbst Theatre

Hiromi has forged a dynamic electro-acoustic sound with her power trio featuring virtuosic bassist Tony Grey and drummer Martin Valihora. Joined by guitarist David "Fuze" Fiuczynski, this is required listening for those who appreciate technical wizardry.



JUN 20 SA 8PM

ALLEN TOUSSAINT QUARTET

Herbst Theatre

When the good times roll in New Orleans, it's a safe bet that musical Renaissance man Allen Toussaint got the party started. He's been generously sharing the boogie in recent years, particularly on his latest Nonesuch album *The Bright Mississippi*.



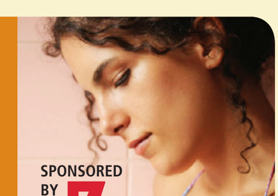
JUN 21-22 SU 7PM M 7PM

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& THE WEDDING AND FUNERAL ORCHESTRA

Herbst Theatre

International superstar Bregovic leads the musical equivalent of a three-ring circus, a dizzying Balkan spectacle that vibrates with life. Don't miss the exclusive Bay Area appearance of what will no doubt become the talk of the town.



JUL 18 SA 8PM

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CéU

Herbst Theatre

The latest in a line of ravishing Brazilian female singers like Astrud Gilberto, Eliane Elias and Bebel Gilberto, CéU is a 29-year-old vocalist from São Paulo. Her soft, insinuating voice is surrounded by reggae, jazz, samba and R&B, filtered through gauzy electronica textures. Refreshing!

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HERE YOU'LL FIND SOURCE INFORMATION ON SOME OF THE ITEMS SHOWN IN THIS ISSUE; WHERE POSSIBLE, WE'VE LISTED LOCAL VENDORS. MANY OF THE FURNISHINGS SEEN IN THESE HOMES MAY BE UNAVAILABLE TO BUY IF THEY ARE ANTIQUES OR CUSTOM-MADE.

COVER

Architecture and landscape design: Robert Edmonds and Vivian Lee, Edmonds and Lee, 8 Cityview Way, SF, 415-318-6468, edmondslee.com; General contractor: Paul White, Paul White General Contractor, 4127 Marcasel Ave., L.A., 310-397-1593, paulwhitegc.com.

UNDER THE SEA

PAGE 54 Plate: Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com; Platter: Jayson Home & Garden, 1885 N. Clybourn Ave., Chicago, IL, 773-248-8180, jaysonhomeandgarden.com; Pillow: Pottery Barn, 2390 Market St., SF, 415-861-0800, potterybarn.com; Chandelier: Moth Design, 818-906-9992, mothdesign.com; Chair: Thornback & Peel, 011-44-020-7242-7478, thornbackandpeel.com.

BLOOMING UNION

PAGE 69 Caitlin Moran Lobosco, Caitlin Moran Interiors, 415-346-6039, caitlinmoraninteriors.com; Found, 1842 Union St., Ste. A, 415-248-6842, foundsanfrancisco.com.

TEN TO WATCH

SEEDS OF CONTINUITY

PAGE 76 Jeff Pervorse and Martin Frederickson, Bent Grass, 618 Westminster Ave., Venice, 310-399-6522, bent-grass.com.

SEEDS OF INGENUITY

PAGE 78 John Jennings and Sasha Tarnopolsky, Dry Design, 5727 Venice Blvd., L.A., 323-954-9084, drydesign.com.

SEEDS OF STYLE

PAGE 80 Judy Kameon, Elysian Landscapes, 2340 W. Third St., L.A., 213-380-3185, elysianlandscapes.com.

SEEDS OF SERENITY

PAGE 82 Kate Webster, Katharine Webster, MLA, 1707 Broderick St., SF, 415-377-5933, webstermla.com.

SEEDS OF MODERNITY

PAGE 84 Marcel Wilson, Bionic, 115 Laidley St., SF, 415-206-0648, bioniclandscape.com.

SEEDS OF KNOWLEDGE

PAGE 86 Monica Viarengo, Monica Viarengo Landscape Design, 148 Townsend St., SF, 415-335-8259, monicaviarengo.com.

SEEDS OF PARTNERSHIP

PAGE 88 Dave and Nancy Roche, Roche + Roche Landscape Architecture, 750 Peru Rd., Sonoma, 707-933-8302, rocheandroche.com.

SEEDS OF SUSTENANCE

PAGE 90 Scott Shrader, Scott Shrader Exterior Designs, 1024 Palm Ave., West Hollywood, 310-659-5315, shraderdesign.com.

SEEDS OF LEADERSHIP

PAGE 92 Ive Haugeland and Tyler Manchuck, Shades of Green Landscape Architecture, 323 Pine St., Sausalito, 415-332-1485, shadesofgreenla.com.

SEEDS OF COLLABORATION

PAGE 94 Geoff di Girolamo, James A. Lord, Roderick Wyllie, Zach Rutz and Alain Peauroi, Surfacedesign, 131 Lower Terrace, SF, 415-621-5522, sdisf.com.

SAIL AWAY

Architecture and landscape design: Robert Edmonds and Vivian Lee, Edmonds and Lee, 8 Cityview Way, SF, 415-318-6468, edmondslee.com; General contractor: Paul White, Paul White General Contractor, 4127 Marcasel Ave., L.A., 310-397-1593, paulwhitegc.com.

PAGES 114-115 (EXTERIOR) Windows: Kawneer, 7200 Doe Ave., Visalia, 559-651-4000, kawneer.com; Doors: Fleetwood Windows & Doors, 395 Smitty Way, Corona, 800-736-7363, fleetwoodusa.com; Exterior: Western red cedar, Mead Clark Lumber, 2667 Dowd Dr., Santa Rosa, 707-576-3333, meadclark.com; Window installation: BL Glass, 3175 Cleveland Ave., Santa Rosa, 707-546-4143, blglasscompany.com.

PAGES 116-117 (LIVING ROOM) Table: "Cross Extension," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Chairs: "Profile," Design Within Reach; Sofa: "Chelsea sectional," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Fireplace: Montigo, 2559 Lakeshore Blvd., Ste. 5, Lakeport, 707-263-0758, montigo.com; Fireplace shroud: metal, custom, Iron Dog Fabrication, 3450 Regional Pkwy, Ste. E, Santa Rosa, 707-579-7831, irondogfab.com; Coffee table: "Portica," Room & Board; Coffee table top: Cararra marble, Borgo Marble & Granite, 3004 Spring St., Redwood City, 650-366-2575.

PAGES 118-119 (LIVING ROOM DETAIL) Sofa: "Chelsea sectional," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Coffee table: "Portica Table," Room & Board; Coffee table top: Cararra marble, Borgo Marble & Granite, 3004 Spring St., Redwood City, 650-366-2575; Fireplace: Montigo, 2559 Lakeshore Blvd., Ste. 5, Lakeport, 707-263-0758, montigo.com; Fireplace shroud: metal, custom, Iron Dog Fabrication, 3450 Regional Pkwy, Ste. E, Santa Rosa, 707-579-7831, irondogfab.com.

PAGE 119 (KITCHEN) Stools: "LEM Piston," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Countertops: CaesarStone Quartz, Borgo Marble & Granite, 3004 Spring St., Redwood City, 650-366-2575, caesarstoneus.com; Backsplash: CaesarStone Quartz, Borgo Marble & Granite; Cabinets: Zebra

wood, Wallis Wood Works, 2608 Mission St., Santa Cruz, 831-460-9183, walliswoodworks.com; Floors: maple, Babcock Floors, 930 Shiloh Rd., Bldg. 39, Ste. A, Windsor, 707-836-1613, babcockfloors.com.

PAGE 119 (BATHROOM) Floor tile: porcelain, Graniti Fiandre, Eurowest Decorative Surfaces, 800-978-7500, eurowest.com; Cabinetry: white oak, Wallis Wood Works, 2608 Mission St., Santa Cruz, 831-460-9183, walliswoodworks.com; Countertops: Cararra marble, Borgo Marble & Granite, 3004 Spring St., Redwood City, 650-366-2575.

THE NEW VINTAGE

Architects: Tom Taylor and Maurice Lombardo, Taylor Lombardo Architects, 529 Commercial St., Ste. 400, SF, 415-433-7777, taylorlombardo.com; Interior designer: Martha Angus, 228 Grant Ave., Fourth fl., SF, 415-931-8060, marthaangus.com; General contractor (house): Koala Development 707-963-7027; General contractor (winery): Cello & Maudru, 2505 Oak St., Napa, 707-257-0454, cello-maudru.com.

PAGES 122-123 (PATIO) Table: The Gardener, 516 Dry Creek Rd., Healdsburg, 707-431-1063, thegardener.com; Chairs: Sutherland, Shears & Window, 101 Henry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Tableware: Lisa Neimeth, The Gardener.

PAGE 124 (FAMILY ROOM) Table: homeowner's own; Chairs: "Molded Plywood," Eames, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Art: homeowner's own; Bench: Hedge, 48 Gold St., SF, 415-433-2233, hedgegallery.com.

PAGE 125 (DINING ROOM) Table: custom, Dessin Fournir, Kneedler-Fauchére, 101 Henry Adams St., Ste.101, SF, 415-487-6180, dessinfournir.com; Chairs: vintage, Michael Taylor.

PAGE 125 (LIVING ROOM) Armchairs: homeowner's own; Coffee table: teak, St. Dizier Home, 259 Center St., Healdsburg, 707-473-0980, sdhdesign.com.

PAGE 126 (LIVING ROOM DETAIL) Chairs: "Antica leather," Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr .com; Armchairs: homeowner's own; Coffee table: teak, St. Dizier Home, 259 Center St., Healdsburg, 707-473-0980, sdhdesign.com; Armchairs: homeowner's own.

PAGE 127 (OFFICE) Designer: Laura Rombauer, Napa Valley Vintage Home, 1201 Main St., St. Helena, 707-963-7423, napavalleyvintagehome.com; Custom woodworker: John Brigham, Napa Valley Vintage Home; Chairs: Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com.

PAGE 130 (WINE ROOM) Stained glass window: Diane Peterson, 271 Via Monte, St. Helena, 707-963-4658.

PAGE 130 (TASTING ROOM) Carving: Boris Khechoyan, 7658 General Grant Ct., St. Louis, MO, 314-843-3236, woodcarver4u.com.

PAGE 131 (CONFERENCE ROOM) Waiting room chairs: "Petit,"

Le Corbusier, Limn, 290 Townsend St., SF, 415-908-0180, limn.com; Table: Harry Siter, 121 Lemon St., Vallejo, 707-558-0191, harrysiter.com.

LET THE SUNSHINE IN

Designer: Michele Trout, Bonesteel Trout Hall, 640 Haverford Ave., Pacific Palisades, 310-454-8762, bonesteeltrouthall.com; Architect: William Hefner, 5820 Wilshire Blvd., Ste. 500, L.A., 323-931-1365, williamhefner.com; Landscape designer: Molly Wood, Molly Wood Garden Design, 1660 Orange Ave., Costa Mesa, 949-548-1611, mollywoodgardendesign.com.

PAGES 132-133 (LIVING ROOM) Chairs: custom, Bonesteel Trout Hall, 640 Haverford Ave., Pacific Palisades, 310-454-8762, bonesteeltrouthall.com; Chair fabric: Ankasa, Barclay Butera, 169 N. LaBrea Ave., L.A., 323-624-0200; Mirror: Walter's Wicker, 979 Third Ave., Ste. 538, NYC, 212-758-0472, walterswicker.com; Rug: Decorative Carpets, 8900 Melrose Ave., West Hollywood, 310-859-6333, decorativecarpets.com; Coffee table: custom, Bonesteel Trout Hall; Stool: Shine Home, 1100 Via Callejon, Ste. B, San Clemente, 949-361-1414, shineeveryday.com; Lamp: homeowner's own; Sofa: custom, Bonesteel Trout Hall; Sideboard: homeowner's own; Art: Karyn Millet, karynmillet.com; Lounge chair: Walter's Wicker.

PAGE 135 (POOL) Daybed: custom, Bonesteel Trout Hall, 640 Haverford Ave., Pacific Palisades, 310-454-8762, bonesteeltrouthall.com; Daybed upholstery: Donghia, 8687 Melrose Ave., Ste. G, L.A., 310-657-6060, donghia.com.

PAGE 136 (KITCHEN NOOK) Table: custom, Bonesteel Trout Hall, 640 Haverford Ave., Pacific Palisades, 310-454-8762, bonesteeltrouthall.com; Chairs: "Seven," Arne Jacobsen, Jules Seltzer, 8833 Beverly Blvd., L.A., 310-274-7243, julesseltzer.com; Pendant lights: custom, Bonesteel Trout Hall; Pendant light fabric: Raoul Textiles, 8687 Melrose Ave., Ste. G-160, L.A., 310-657-4931, raoultextiles.com; Fabric on window seat back: Donghia, 8687 Melrose Ave., Ste. G, L.A., 310-657-6060, donghia.com.

PAGE 137 (DINING ROOM) Chairs: Shine Home, 1100 Via Callejon, Ste. B, San Clemente, 949-361-1414, shineeveryday.com; Table: homeowner's own; Pendant light: "Pudding," Diva, 8801 Beverly Blvd., L.A., 310-278-3191, divafurniture.com; Birds: Shine Home.

PAGE 138 (FAMILY ROOM) Sofa: custom, Bonesteel Trout Hall, 640 Haverford Ave., Pacific Palisades, 310-454-8762, bonesteeltrouthall.com; Rug: Decorative Carpets, 8900 Melrose Ave., West Hollywood, 310-859-6333, decorativecarpets.com; Coffee table: homeowner's own; Armchairs: custom, Bonesteel Trout Hall; Armchair fabric: Dek Tillet, 1373 Boardman St., Sheffield, MA, 413-229-8764; Clock: "Sunburst," George Nelson, Design Within Reach, 8070 Beverly Blvd., L.A., 323-653-3923, dwr.com.

PAGE 139 (BEDROOM) Art: Susan Hornbeak-Ortiz, Shine Home, 1100 Via Callejon, Ste. B, San Clemente, 949-361-1414,

RESOURCE GUIDE

shineeveryday.com; Sideboard: homeowner's own; Chair: custom, Bonesteel Trout Hall, 640 Haverford Ave., Pacific Palisades, 310-454-8762, bonesteeltrouthall.com; Side table: Shine Home; Rug: Mansour Modern, 8606 Melrose Ave., L.A., 310-652-1121, mansourmodern.com.

PAGE 139 (BATHROOM) Chandelier: Oly Studio, Interior Illusions, 8448 Santa Monica Blvd., Santa Monica, 323-656-8448, olystudio.com; Tiles: Bisazza, Ed Pawlack Tile, 601 W. Lambert Rd., Brea, 714-529-2364, bisazza.com.

RELAX + RECOVER

Uphlostery: Don Mulkey, Pollin's of Napa, 1518 Yajome St., Napa, 707-224-1905, pollinsofnapa.com; Pillows: Laure Klipfel, Ida Laurén Designs, 3150 18th St., Ste. 277, SF, 415-601-5655.

PAGE 140 (ROOM WITH A VIEW) Sofa: McRae & Company, 101 Henry Adams St., Ste. 480, SF, 415-626-2726, mcrae-company.com; Tides: Hable Construction, De Sousa Hughes, 101 Henry Adams St., Ste. 299, SF, 415-626-6883, desousahughes.com; Paisley: Groundworks, Lee Jofa, 101 Henry Adams St., Ste. 490, SF, 415-626-6921, leejofa.com; Palm: Enid Ford, 101 Henry Adams St., Ste. 103, SF, 415-255-1777, enidford.net.

PAGE 141 (BOWLING GREEN) Masai Mara: Groundworks, Lee Jofa, 101 Henry Adams St., Ste. 490, SF, 415-626-6921, leejofa.com; Ikat stripe: Groundworks, Lee Jofa; Sylvie: Duralee, 101 Henry Adams St., Ste. 100, SF, 415-861-8111, duralee.com; Perrine: Duralee; Liliane: Duralee.

PAGE 142 (PILLOW TALK) Georges: Duralee, 101 Henry Adams St., Ste.100, SF, 415-861-8111, duralee.com; Arches: Schumacher at Duralee, 101 Henry Adams St., Ste. 100, SF, 415-621-7700, fschumacher.com; No Bones About It: Shears & Window, 101 Hendry Adams St., Ste. 256, SF, 415-621-0911, shearsandwindow.com; Giraffe Trails: Shears & Window; LuxSoleil: Silver State Fabrics, silverstatefabrics.com; Palm: Enid Ford, 101 Henry Adams St., Ste. 130, SF, 415-255-1777, enidford.net.

PAGE 143 (LOVE LOVESEAT) Big Beads: Hable Construction, De Sousa Houghes, 2 Henry Adams St., Ste. 299, SF, 415-626-6883, desousahughes.com; Bamboo Forest: Schumacher at Duralee, 101 Henry Adams St., Ste. 100, SF, 415-621-7700, fschumacher.com.

FAMILY RESORT

Architect: Randy Grange, TRG Architects, 205 Park Rd., Ste. 203, Burlingame, 650-579-5762, trgarch.com; Project architect: Leslie Lamarre, TRG Architects; Interior designer: Lisa Rubenstein, Real Rooms, 415-730-7312, realrooms@gmail.com; Landscape architect: Michael Callan, 63 Bovet Rd., Ste. 314, San Mateo, 650-372-9220, michaelcallan.com.

PAGES 144-145 (EXTERIOR) Lounge chairs: Janus et Cie, 2 Henry Adams St., Ste. 195, SF, 415-551-7800, janusetcie.com;

Dining table: vintage; Dining chairs: "Panton," Design Within Reach, 447 University Ave., Palo Alto, 650-328-2700, dwr.com; Armless sofa and chairs: Michael Taylor, 155 Rhode Island St., SF, 415-558-9940, michaeltaylordesigns.com.

PAGE 146 (FAMILY ROOM) Floors: Restoration Timber, 111 Rhode Island St., Ste. F, SF, 888-563-9663, restorationtimber .com; Sofa: Roche-Bobois, 701 Eighth St., SF, 415-626-8613, roche-bobois.com; Rug: The Rug Company, 8202 Melrose Ave., L.A., 323-653-0303, therugcompany.info; Armchair: vintage; Dining chairs: "Cherner armless," Zinc Details, 2410 California St., SF, 415-776-9002, zincdetails.com; Chandelier: Fuse Lighting, Sloan Miyasato, 2 Henry Adams St., Ste. 207, SF, 415-431-1465, sloanm.com.

PAGE 147 (DINING ROOM) Wallpaper: Romo, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Chairs: Baker, Baker Knapp & Tubbs, 2 Henry Adams St., Ste. 400, SF, 415-861-8866, bakerfurniture .com; Table: antique; Chandelier: "Cellula," Design Within Reach, 447 University Ave., Palo Alto, 650-328-2700, dwr.com.

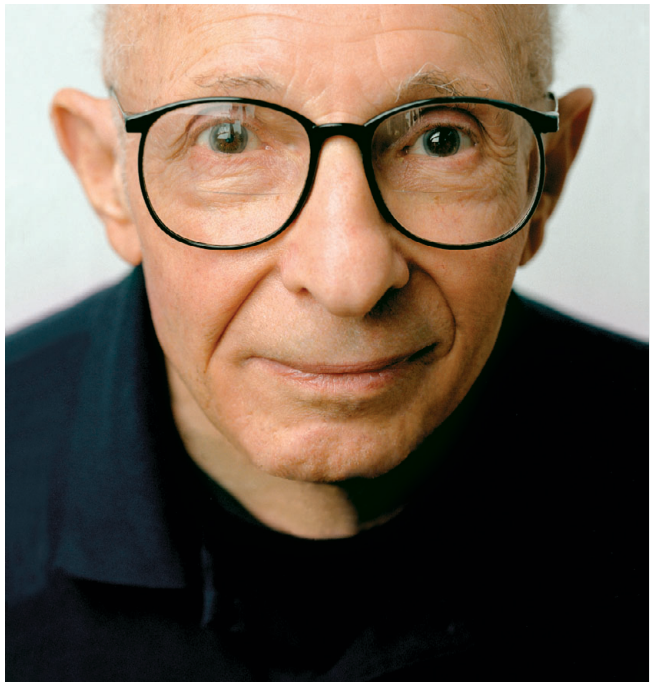
PAGE 147 (PANTRY) Wallpaper: Romo, De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes .com; Chandelier: Jonathan Adler, 2133 Fillmore St., 415-563-9500, jonathanadler.com.

PAGE 147 (KITCHEN) Tiles: ceramic, Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, annsacks.com; Floors: Restoration Timber, 111 Rhode Island St., Ste. F, SF, 888-563-9663, restorationtimber.com; Island fabricator: Moore Than Cabinets, 408-486-9929, moorethancabinets.com; Island countertop: CaesarStone in blizzard, Burlingame Stone & Tile, 1322 Marsten Rd., Burlingame, 650-340-9474; Table: custom, Michael Taylor, 155 Rhode Island St., SF, 415-558-9940, michaeltaylordesigns .com; Chairs: "Cherner armless," Zinc Details, 2410 California St., SF, 415-776-9002, zincdetails.com.

PAGE 148 (LIBRARY) Chairs: Todd Hase, 8687 Melrose Ave., Ste. B370, L.A., 310-657-6768, toddhase.com; Ottoman: Crate & Barrel, 530 Stanford Shopping Center, Palo Alto, 650-321-7800, crateandbarrel.com; Rug: Abbey Carpet and Floor, 905 El Camino Real, Menlo Park, 650-462-0800, abbeycarpet.com.

PAGE 148 (LIVING ROOM) Sofa: Michael Taylor, 155 Rhode Island St., SF, 415-558-9940, michaeltaylordesigns.com; Settee: Todd Hase, 8687 Melrose Ave., Ste. B370, L.A., 310-657-6768, toddhase.com; Fabric on sofa and settee: mohair, Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia.com; Table: Past Perfect, 2230 Union St., SF, 415-929-7651; Rug: Floor Design, 25 Rhode Island St., SF, 415-626-1005, floordesign.biz.

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THE IMAGE MAKER

Marvin Rand captured the modern architectural landscape of Los Angeles.

BY ISABELLA GUTTIEREZ

Photographer Marvin Rand made a name for himself by documenting the work of some of the most influential people in 20th-century American architecture. A fixture of the architectural scene in Los Angeles, Rand built a reputation as a true aficionado of design. The key to his success was his eye for talent: A follower of Charles and Ray Eames, John Lautner and Frank Gehry at the very start of their careers, Rand formed relationships that grew with the designers' collective fame.

Born in Los Angeles in the early 1920s, Rand was always passionate about his native city. "He saw Los Angeles becoming a world class city," says his daughter, Vicki Rand. "Especially after World War II, he saw how the city was growing." Rand attended the Art Center College of Design, studying photography and working alongside young architects and designers. In 1953, his photographs of a Pacific Palisades home caught the eye of architecture critic and writer Esther McCoy; she had the images published in *Arts & Architecture* magazine and went on to collaborate with Rand on her next book, *Five California Architects.*



Rand helped rally for the Watts Towers when they were in danger of being torn down in the '70s. To get a good shot of the local landmark, he hoisted his camera up the steel structure using a pulley system.

Rand was both knowledgeable and opinionated about architecture, and he was known to ignore direction during photo shoots. Yet he earned a deep respect from the architecture community by capturing details that the architects themselves hadn't noticed. He was made an honorary member of the AIA in 2003.

Heart problems in Rand's later years didn't stop him from taking pictures. In his late 60s, he enthusiastically took up digital photography and spent 10 years traveling and taking pictures for his books on Greene & Greene and Irving J. Gill. He died in February 2009. "My father always saw things through the lens of a camera, always," says Vicki.

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